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# HORROR HOUND

#3

THE TEXAS  
CHAINSAW  
MASSACRE  
2  
Anniversary Issue

The Latest Movies:  
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**THE GRUDGE 2**  
**SIN-JIN SMYTH**



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ON THE COVER: Leatherface (TCM2) Cuts His Way Onto DVD!  
Cover Artwork by Jeff Rebrist

**THIS ISSUE:** This third issue of HorrorHound gives fans of The Texas Chainsaw Massacre films something to howl about. Updated coverage of the new sequel is presented, as well as news on the merchandise spawning from this feature film. Toy news from NECA's Cult Classics and Sideshow Collectibles quarter scale line reveals more Leatherface love with exciting new figure releases!

Speaking of Leatherface, our "Faces of Horror" series continues this month with the masks of The Texas Chainsaw Massacre. All the classic skin-masks used in the original feature film are presented for fan viewing as well as information on whether the masks still exist to this day! This article is one fans will NOT want to miss. Also this issue, we continue our series on Serial Killers and the impact their true-life madness has had on cinema. In keeping with the theme of this issue, our focus this month is on the legendary murderer Ed Gein. The man that inspired Hitchcock's Psycho and Propper's Charisma.

Celebrating its 20th anniversary is one of the most overlooked movies in horror - The Texas Chainsaw Massacre 2. HorrorHound takes a look at the history of the film, including lots of rare memorabilia, news on the long awaited special edition DVD and interviews with the cast and crew of this horror gem!

The original Chainsaw was one of the first films to be attacked by the British censors in the UK during the '70s, and HorrorHound's own Paul Davis takes a look at the history of this incident as well as the video which led to over 70 films banned in the UK dubbed the "Video Nasties". One of the most detailed documents of what really happened is presented on page 34.

A look back at the career of mask maker Jeremy Bohr, the art of Eric Pigors and his ToxicToons, our Roadkill: On the Road with HorrorHound series (featuring WonderFest, Monster-Mania Con and Transworld coverage), our GoreHound feature on the new Unearthed release of Bone Sickness and our movie news featuring Behind the Mask, Sin-Jin Smyth, Monster House and Showtime's second season of Masters of Horror are all included - plus more!

## MOVIE NEWS

TCM, The Grudge 2, Behind the Mask, Monster House, Halloween, etc



## DVD NEWS

Featuring SLITHER, Sci-Fi Boys, etc



## TOY NEWS

Featuring Cult Classics, Sideshow, SOTA, Mezco, etc



Artist Spotlight:  
ERIC PIGORS



UK CENSORSHIP  
A History of the  
"Video Nasties"



## ROADKILL

Haunted Attractions  
Show Coverage



## ROADKILL

Monster-Mania 5  
Convention



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Shate Gore,  
Joel M. Reed



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HorrorHound  
Hall of Fame:  
Texas Chainsaw  
Massacre

# LETTERS

Following the second issue of *HorrorHound* (which is actually, as the first issue widely available at such outlets as Borders Bookstores and Hot Topic mail stores), it's made it very apparent that we most be doing something right. Internet traffic on [www.horrorhound.com](http://www.horrorhound.com) and [myspace.com/horrorhound](http://myspace.com/horrorhound) has been terrific, and submissions for work and letters have been very encouraging. All that we at *HorrorHound* ask is that you continue to show your support. Not just with *HorrorHound*, but with the horror industry in general! Go see the movies, buy the dvds and collect the merchandise! This is a fan-fest business and it will only grow with support! Tell your friends and feed the big bad beast known as the Horror Industry! Make sure you write to us and let us know not just what you think of the magazine, but everything we are covering as well! Send your fan art, tattoo art, original stories and collection pics. Thanks for reading - we will keep clawing away at the next issue!

Nathan Hanneman  
Editor, *HorrorHound*

Though not based on the Jeffrey Combs version, Herbert West did appear in HP Lovecraft's *Chululu*, Millennium, 1994. John McDonagh  
(Editors Note: Comic Book, shown at right. Thanks John. Fans who missed our look at the history of the Re-Animator series, check out *HorrorHound* #2! West fans also should check out *Chululu*, as pointed out by John here.)

I just picked up the 2nd issue the other day, the cover caught my eye and I started looking at it and it's really awesome, cool articles I'm trying to get the 1st issue. Do they come out monthly? I was wondering how many issues are in a year's subscription. Keep up the good work!

(Editors Note: Thanks Johnny! Info on *HorrorHound*'s schedule, as well as back issue sales can be found on our official website [www.horrorhound.com](http://www.horrorhound.com). To answer your questions though, *HorrorHound* is currently Quarterly with a year's subscription (four issues) available for just \$24! Order form on page 57!)

I have to say that issue 2 of *HorrorHound* is the best thing I have laid my eyes on. You keep all fans happy, one of a kind! Keep it up!  
Necle Marjara, Indiana

I had the fine pleasure of discovering your magazine yesterday. I absolutely love it! Great article on the Michael Myers series, and the toy review was very informative. Best of luck, and I look forward to future issues!

Jess [from myspace]



Just picked up *HorrorHound* issue 2 and guess what it was better than the first issue. I totally dig this mag and love the articles (especially the Re-Animator and Halloween Mask sections). Keep up the good work. I will need to get two copies from now on one to read and one to save.  
Richard [from myspace]

I've been into horror movies since my mom first let me watch Friday The 13th when I was a wee lad! Anyway I'm writing about your Potential Cult Classics (issue 2). It's a great list, however I think you guys left out some really important classics. So I made my own Top 5 "Should Be Classics (poten figures)" Check it out.

1. Jack Torrance (The Shining)
  2. Pennywise (Stephen King's It)
  3. Peter (Dawn of the Dead)
  4. Dr. Freudstein (House by the Cemetery)
  5. Angela (Sleepaway Camp)
- Joe [from myspace]

FAN ART

Left: Original Art from Sage Janis Santos - San Jose, Mexico, California

Right: Original Art by Matt Pennebaker - from Cincinnati, Ohio



## HORRORHOUND

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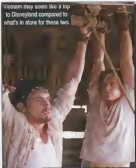
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# TEXAS CHAINSAW MASSACRE

## THEN AND NOW TAKE TWO!



Vietnam may seem like a trip to Disneyland compared to what's in store for these two.



## the MERCHANDISE

This Halloween there will be no short supply of new Leatherface merchandise. Two brand-new masks for the film will be available (as well as decorative material) through Rubie's (shown below) and an action figure box set from NECA featuring Thomas Hewitt with his work bench (silhouette shown at right) are planned.

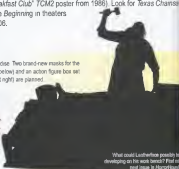


We at *HorrorHound* appreciate when a franchise picture is being handled by a group of professionals with a background in horror and love for the genre. While the known participants to *The Texas Chainsaw Massacre* The Beginning need no introduction to us, *HorrorHounds* (Andrew Byrnsky as Leatherface, R. Lee Erney as Sheriff Hoyt, Terrence Evers as Old Monty and FX wizard Greg Nicotero taking over special effects duties on the film (including designing new masks for Thomas Hewitt)) We thought it would be interesting to give you - the readers, some behind the scenes information on the new talent coming on board for this upcoming feature. Shown at right is a quick stat sheet detailing the genre background of the new blood. The list includes only those who have had former experience in horror. We hope this (very) short list of stats put the skeptical viewers' minds at ease?

In 1968, two brothers are getting ready to serve their country in the Vietnam war. As a last-ditch effort to secure their relationships with their girlfriends, they have decided to take a road trip through the barren highways of Texas. A mishap occurs, which demands the attention of local authorities (enter Sheriff Hoyt) which in turn leads these teens on a terror trip that they may not survive.

Major plot points of interest (for the TCM series fans) in this installment include the origins of Leatherface and his dead-skin-masks, as well as backstory into the family and how Old Monty becomes confined to a wheel chair. The film, which is set years prior to the last *Texas Chainsaw Massacre* movie, stars Jordana Brewster, Taylor Hadley, Dora Baird and Matthew Bomer, and is being directed by Jonathan Liebesman.

Fans of the saw have been divided on the retelling of this classic tale. For those who did not like the 2003 remake, due to its dark and artistic design, can feel reassured that this film will hopefully offer a new visual perspective on the classic series. On top of a new creative staff, rumors have been rampant of many homage-moments scattered throughout the movie, including a 'dinner' scene harking back to the days of the '70s original. Shown above are some of the scarce studio-released images from the film, as well as a look at the official theatrical one-sheet poster (arguably the best looking TCM poster produced since the 'Breakfast Club' TCM2 poster from 1988). Look for *Texas Chainsaw Massacre: The Beginning* in theaters October 6, 2006.



What could Leatherface possibly be developing on his work bench? Find out next issue in *HorrorHound*!

## HORROR STATS

TALENT ..... RESUMÉ

Jonathan Liebesman	(Director) .....	Darkness Falls
David J. Schow	(Writer) .....	The Crow
	.....	Critters 3 and 4
	.....	Leatherface TCM II
Jordana Brewster	(Actress) .....	Faculty

Real Toys' Exclusive

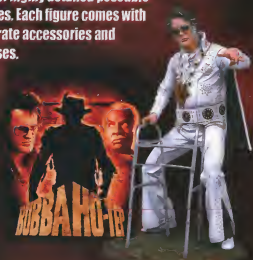
# CULT CLASSICS

SERIES 4

CHILD'S PLAY 2



Cult Classics returns this Spring with a brand new series of highly detailed poseable action figures. Each figure comes with movie accurate accessories and diorama bases.



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REEL  
TOYS

NECA



# NEWS BITS



This horror story set on a remote (ish) farm tale of a lonely farmer who gives permission for necrotic ailing to be done on his livestock... and a couple who find themselves in the wrong place at the wrong time, falling victim to a new breed of horror. Already released in the UK and France, look for *Isolation* to pick its hold in the US this July.

Will Smith has been a bit of things over the years. A legendary boxer, a space alien cop and a talking fish... but in 2007 he will be able to say *'I Am Legend'*. Vincent Price and Charlton Heston now have company. Based on the 1954 novel by Richard Matheson (who also wrote *Hell House* in 1971) *I Am Legend* tells the story of a lone healthy survivor of a biological war, who must now face all with a host of madman mutants. This classic story's retelling is set for a tentative US release in July, 2007. No word on if the story will deviate from the source material too heavily (ie: loss of verisimilitude elements, timeframe the story takes place or Will Smith over-dramatizing his catch phrases) as the film is in part with only this info revealed. It will star the Fresh Prince himself.

The Asian monster flick *The Host* has been gaining buzz overseas, which means in time the movie should take over many HorrorHound's thoughts here in the US. Set for release this July in South Korea (and Japan this September), *The Host* tells of a US army base that empties gallons of aging formaldehyde into the Han River (in Seoul). Six years later locals enjoying a day on the before mentioned river are attacked by a monster. The ensuing storyline sees a local family trying to save one of their own in what is being called "a bold gamble that looks headed to instant cult status." - Derek Elory of Varsity. We will see how that works out.



## Making Sin-Jin Smyth:

Ethan, "Sin-Jin Smyth follows two federal marshals who have a midnight prisoner transfer, over Halloween weekend, of a man who turns out to be the Devil!!!"

I was trying to do more to take care of my family because working as a low-paid script doctor wasn't cutting it. So in an effort to move up I dusted off an old action script, re-wrote it into Sin-Jin Smyth and tried to pull it together. We took it to different studios and production companies but when we couldn't agree on the tone (we insisted on keeping



the tone of the film very dark and refused Studio suggestions to turn in a love story and a happy ending) it became clear that this is gonna be an independent movie against "the machine". They (the studio) wanted to "dumb down" the film and out content to fit a wider audience with a PG-13 framework... and audiences today are smart - that's who we respect the most, the audience - And they know when content has been sacrificed in an effort to extract more dollars

from them! So we decided to stick with the script, and the message, and do the absolute best we could with it. So we formed an LLC and went after private financing.

Trying to pull together the financing was tough because I was unbankable at the time so it was a real challenge to design the film into an investment that the private sector could believe in. Then I had to overcome my inexperience as a new director in an effort to transmit the story that was in my head, frame-by-frame to the screen. I asked alot of simple questions, learned to "master the art of the apology" (laughs) and apologize for what I didn't know and tried to rely on the patience and expertise of the veterans around me... if we're fortunate enough to build an audience with this film, credit for that is due to them (the cast and crew) much more than to me."

## Casting Sin-Jin Smyth:

Ethan, "I picked who seemed right for both the characters and the climate on the set... Of course I needed good actors who could add an extra dimension to their characters but I also needed people with patience and a good work ethic because we could see it was gonna be a tough shoot: all nights, in the elements (the film

Every Halloween at midnight, the devil simultaneously appears in two places. The High Plains of India and a quiet cemetery in Kansas. It's November 2nd, The Day of the Dead. Two Federal Marshals report to the small town of Shin Bone, Kansas, moments after a tornado warning, to transport a prisoner with no past and no identity. He is known only as Sin-Jin Smyth.

The set up makes your hair stand on its ends. It isn't every day you read about an upcoming horror movie that actually looks like it has the potential to be a hit, but the buzz behind Sin-Jin Smyth has been strong, and it hasn't even been pegged for theatrical release (as of press time). Starring Richard (Three O'Clock High) Tyson (as US Marshal Tyree), Rowdy Roddy Piper (as US Marshal Trent Folly) and Jonathan Davis (from Korn, as Sin-Jin Smyth) the film has already been given a number of press screenings with great reviews by the likes of The Horror Channel and Reel Horror... but with all the screenings and buzz... the question that still comes to mind when approached about the film is... Who is Sin-Jin Smyth? We were able to speak with director Ethan Dettmer and star Richard Tyson to find out more about the film, and how it came together:







takes place moments after a tornado warning so there is alot of wind) and I'm a new director so they also had my inexperience to contend with."

**Richard Tyson:** "I loved the idea. I thought it was new... although I was a bad guy again! I loved the character and the events surrounding the mission he was on.

I play Marshall Tyree, a bi-polar trigger happy lunatic who likes power tools! And Rod (Roddy Piper), my partner in this, he plays a staff sergeant back from Iraq who may have been involved with some war crimes. He's great in this movie."

[The movie has] "a little religion, a little respect for their actions and how their actions may effect others. That's one of the elements I like about the story it's it's about so much more than just trying to scare you."

#### Last Words:

**Ethan:** "We're still working on it and we haven't agreed to distribution terms yet [some companies rumored to be in the mix on this are Lionsgate, Warner independent and Imagination World-Wide] and that is where your release date should be announced."

[When asked about the possibilities of a sequel] "Well I'm pretty simple but, in terms of the film, I'm not sure if I should answer that. I can tell you that the sequel [could] take place during a nuclear winter"

**Richard Tyson:** "Everyone was great, just great, they're all good to work with and alot of fun. You know

"we had the kind of set where you recognized everybody and we were all fans of each others movies. The chemistry on the set was just excellent. When does the TV series start? That's what we need to do."

#### ALSO STARRING

Looking forward to Sin-Jin Smyth? Aside from Roddy Piper (They Live) and the scary Richard Tyson, here is a list of other noteworthy cast members from this upcoming film: Eileen Dietz (The Exorcist, Creepshow 3), Charles Cyphers (Halloween, The Fog), Jacqueline Moore (former WWE superstar), Chris Doyle (Scream 2, Trancers 2), and Jenna Jameson?



## The Grudge Returns...

In the upcoming sequel to the 2004 hit horror film *The Grudge*, Takashi Shimizu returns to the directors chair for his sixth stab at the ghost story. Originally released as a TV film (and sequel) in Japan (2000), the story (about a cursed home that infects anybody who comes in contact with it) was recreated for theatrical release in 2003 to worldwide critical acclaim. In 2004 Sam Raimi's Ghost House Pictures remade the film for American audiences with *Buffy the Vampire Slayer* star Sarah Michelle Gellar in the lead role. Different from other Asian-to-American remakes however, Raimi brought in the originator Takashi Shimizu to oversee the "western translation". The new film returns to Tokyo where a young woman (Amber Tamblyn) is exposed to the same mysterious curse that infected her sister (Sarah Michelle Gellar, from the first feature). The supernatural force, which fills a person's life with rage before spreading to its next victim, brings together a group of previously unrelated people who attempt to discover its secret in order to save their lives. After the release of *The Grudge 2*, it is being reported that Takashi Shimizu will return to his original series (Ju-On) to complete the story once and for all. Look for more news on Ju-On 3 in future issues of *HorrorHound*. And look for *The Grudge 2* in theaters October 13th



## NEWS BITS

Just before *HorrorHound* went to press Dimension Films announced that they are moving forward with their intended **HALLOWEEN REMAKE**. The surprising news out of the official announcement however, was that Rob Zombie and film director Rob Zombie would be serving as the writer/director on the project (as well as producer and music supervisor). Set for release in October 2007, Rob Zombie revealed on his myspace blog in conjunction with the release: "This new **HALLOWEEN** Call it a remake or update, it's managing at whatever, but one thing's for sure in this is a whole new start...a new beginning with no connection to the other ones. That is exactly why the project appeals to me, I can take it and run with it." Interestingly the Internet was abuzz with opinions (both bad and good) to the remarking of one of the most important horror films ever made. While the announcement was sure to spark controversy, the initial reaction hasn't been as polar as just create misconceptions. Possibly because the public has become accustomed to it is new Hollywood trend, or maybe the knowledge that Rob couldn't possibly do as bad as the last couple Halloween sequels. A big reason could be that fans know Rob's passion for the genre, and feel his interaction with this film legend will not end poorly. I asked to John Carpenter about this the other day and he said, "Go for it, Rob. Make it your own". And that's exactly what I intend to do." Rob Zombie added, 28 October 2007...

TCM and Rob Zombie team-up! No... not *Texas Chainsaw Massacre* - the cable broadcast station Turner Classic Movies. Announced to launch this October, TCM will present **"TCM Underground"**, a off-the-wall showcase of late-night features picked and hosted by Rob Zombie. The new series will begin with the airing of such movies as *Elvira's Driv*, *George Romero's The Crazies*, *Demetrius & The Man*, *Honeyman Killers* and *Ed Wood's Bride of the Monster*. Check out [www.tcm.com](http://www.tcm.com) for broadcast information as it becomes available.

Licentia has released the synopsis for this October's **Saw II**. If you haven't seen *Saw* if you may want to skip past the rest of this report. **Saw II** stars Rhianne Emari and Talle Bell and is directed by Darren Lynn Bousman (*Saw II*), with story by Nicholas Krassus Leigh Whannell and James Wan (screenplay by Whannell). *Jigsaw* has disappeared. With his new apprentice Amanda (Sherry Stringfield), the puppet-master behind the cruel, intricate games that have terrified a community and baffled police has once again eluded capture and vanished. While city detectives scramble to locate him, Doctor Lynn Denison (Baher Soomekh) is unaware that she is about to become the latest pawn in his vicious chess game.

One night, after finishing a shift at the hospital, Lynn is kidnapped and taken to an abandoned warehouse where she meets *Jigsaw* (Talle Bell), bed-ridden and on the verge of death. She is told that she must keep the madman alive for as long as it takes Jeff (Angus Macfadyen), another of his victims, to complete a game of his own. Racing against the ticking clock of *Jigsaw's* own heartbeat, Lynn and Jeff struggle to make it through each of their vicious tests, unaware that he has a much bigger plan for both of them...

## PROMOTIONAL FUN

Continuing our trend of showcasing some of the more interesting promotional items released for big budget films comes these goodies from **SUTHER** (Leslie Vernon), **Silent Hill** (Robert England), **The Hills Have Eyes** (Zelda Rubinstein) and **See No Evil** (Duffrey). Check out next issue for even more promo goodies!



Interested in buying in these fun promo items? If you can't make it to a local convention (a common place for friends) or studio launch party, check out the Horror-Ness eBay auction site located at [www.horror-ness.com](http://www.horror-ness.com).

**Horror-Ness**



BY JESSICA DWYER

### Behind The Mask: The Rise of Leslie Vernon

The words "What if..." are actually some of the most powerful in the English language when put together. Doubt and wonder spring forth when someone puts them at the front of a sentence: "What if Superman hadn't landed on earth?" "What if I had married Bob instead of Bill?" And as *Behind The Mask* asks, "What if Freddy, Jason, and Michael Myers really existed?" How that last question is answered is the job of first time director, Scott Glosserman. Glosserman, who also co-wrote the film with original screenplay writer, David Storey, takes us on the journey of a film crew, who have chosen to follow Leslie Vernon (played by Nathan Baesel), a sweet and charming young man whose goal is to be the next Jason Voorhees. The crew joins Leslie on his cardio routine (because chasing teenagers is hard work) as well as following him on visits to his mentor, retired killer Eugene (played by Scott Wilson). He takes them to his supposed "ancestral home" and instructs them on how he has changed the lay out to suit his purposes. You have to know the exits and make sure they aren't convenient for your would be victims. That would make it far too easy.

The crew (as well as the audience) is lulled into a false sense of calm by the unassuming nature of Leslie, he seems harmless and so light headed. But when the film switches gears, and reporter Taylor Gentry (played by



Angela Goethals) realizes that what Leslie has been planning is actually going to happen, the terror becomes very real and we switch from mockumentary to horror film.

*Behind The Mask* walks that fine line between comedy and horror, satirizing the genre while paying homage to the greats of slasher flick history. And while this may sound like a film that is in the realm of *Scream*, as many have suggested, Glosserman begs to differ, "It's extremely humbling to be compared to *Scream*. We should only be so lucky. Our film is far different from *Scream* as it's not a parody, and it's very far from *Scary Movie*. It's intended to be satirical and cerebral in that regard. It's more or less a sophisticated post modern look at horror. I wanted to go beyond the stream of consciousness concept of it all."

Another film that *Behind The Mask* is being compared to is *Man Bites Dog*, a 1992 French film that is infamous for its realism. In it, a film crew follows a serial killer as he rapes and murders indiscriminately, recording the acts on video. And although the two films do sound as if they are similar,

Glosserman points out some obvious differences.

A lot of people are quick to sentence this film as knock-off of *Man Bites Dog* which is an unbelievable ground breaking film itself. Films like *Man Bites Dog* follow a certain subgenre film which is the "mockumentary". I inspired the film to the point that it's a fictional documentary. I would say that Christopher Guest (*Best in Show*) (*Mighty Wind*) is closer to the film than *Man Bites Dog*, but the fundamental difference between my film and *Man Bites Dog* is that *Man Bites Dog* is rooted in our world where the serial killers like John Wayne Gacy and Bundy exist. And that is a very disturbing world, and a very serious world. *And Mask* is rooted in a world where Freddy Krueger, Michael Myers, and Jason Voorhees exist, and you can fly to Metropolis. Because it's rooted in the fictional world, it allows itself to be hyper-self aware and very tongue in cheek. It allows the audience to go on a journey to suspend their moral disbelief and continue the journey with the film crew following the psycho slasher.

It also shifts between two different aesthetics, with the documentary in the first hour and then when Leslie Vernon (our aspiring psycho killer) does



what he says he's going to do, we go into this world of full film glory. We harken back to the early '80s late '70s of the John Carpenter and Sean Cunningham slasher movies."

Glosserman obviously has a love for the genre. He cast some great horror talent in the film alongside the younger actors. Names like Freddy himself, Robert England and Zelda Rubinstein of *Pollgeist* are part of the roster. England is actually cast not as a serial killer, but as a man trying to stop the carnage from taking place.

"We were so thrilled to get him. It just legitimized what we were doing." The director says. "We just figured Gosh, he must get a horror film a day, and if he's doing this with such exuberance as he was, we must have something special. So it really helped the excitement of the crew, he became our Vin Lombard up there."

"He responded positively to the fact that I wanted him to go against type. I think that in retrospect if I'd offered him the role of the retired killer that would have been fun and kind of cool, but he never would have accepted that. I think he really appreciated and got the irony. I was going for it. And he liked the fact that he was playing against type and could completely take advantage of his psycho slasher status and put him in and capture the irony at the same time."



Zelda Rubinstein may wish for the days of *Pollgeist* as she's playing Leslie Vernon.

CONTINUED ON NEXT PAGE

# NEWS BITS

line. I think I hit a goldmine offering him the Donald Pleasence role of the Dr. Loomis from *Halloween* type, versus the retired psycho slasher."

Nathan Bassel, who many will recognize from ABC's *Invasion*, was excited by the prospect of working with England, who gave him high praise for his work. "He just gave me his thumbs up to remember when he was on set the first day. He was a real class act and took us out to drinks. He stuck around even after he was done shooting for the day to watch my scene, this intense scene. He watched it and clapped me on the back and said "You're the next Anthony Perkins and I was like Holy Shit! That's a stamp of approval."

This is Bassel's first movie and he convinced the filmmaker's eye with his ability to switch between nice guy to cold blooded with ease. "I really think he showed up with such a different take on the role. He played it so truthfully and brought himself to the role. You know, throw psycho sleeter out and put in carpenter or advertising exec and it would have been the same thing. I think because he played it truthfully, the comedy was heightened." Glosseman says. "He was able to turn on a dime - to turn into this other worldly character, with stilled dialog and very campy, and Nathan got it. So when he took direction he completely changed in any way I wanted."



Things get all too real as Behind the Mask gives front camp to all.

Bassel was impressed with the levels of the character and the fact that the story isn't as black and white as you'd expect it to be. With Glosseman's help they fleshed out the character of Leslie making him a man with purpose and belief.

"I tried to make him a guy, a regular guy. A guy that you pass on the street and say hi to, a complete stranger that you'd have a conversation with and then think that was a really neat guy." Bassel explains.

"He has a job, a job he believes in. It's a kind of Universal thing. If there's good in the universe there has to be a balance to that, there has to be evil. I mean it's not even evil, I don't even think he sees it as evil. He just interprets it differently. In order to have life you have to have death and he's a bringer of death. And it's not some horrible thing, it's peace these people are going to form all of this. And he believes he's doing a service to these people."

With high praise coming from screening at SXSW and being an award winner at the Gen Art film festival, it sounds like people are finding that Leslie Vernon is a neat guy. Just recently announced by director Glosseman on the film's official blog site, *Behind the Mask* will be getting a US theatrical run this fall. As England's character, Doc Holloran says in the trailer "He needs an audience!" It sounds like Leslie's got one and he's ready to rise.

The team's next release (although not in the big screen) will be the release of *TV Always Know What You Did Last Summer*. From Sony Pictures, look for this direct-to-dvd sequel to hit stores on August 1st. Having nothing to do (gharander wiss) with the first film, this new installment follows a group of kids during the fourth of July weekend unsuccessfully attempting to cover up yet another accidental death.

Starring K.C. Clyde, Tommy DeVito, and Star LaPorte, look for this film to also be packaged in a special three-disc set with the original two *Hawth* starring movies.



Anchor Bay announced that they will release the recently comprehensive documentary *Halloween: 25 Years of Terror* on July 25th. Narrated by PJ Soles, the documentary discusses the history of the film series with interviews from over 30 past cast and crew members, fans and critics. Never-before-seen clips, raw footage, storyboards and photos are all included.

Thought Hollywood would get sick of remaking classic horror films? Think again. Rumors floating around the Internet this past month have been very high on the news that Freddy Krueger (who created the unpopular ROTTD 4 and 5) is now known as re-making the original *Return of the Living Dead*. It will be interesting to see, if it happens, whether or not *Freddie* will stick with the slow-scy-fi idea that the zombies in the original film do not die from a bullet-to-the-head (or more interestingly, if the 30s punk vibe will be changed to reflect modern punk resurgence).

In conjunction with the release of *Monster House* (see how IDW Publishing will release a new comic book companion to the film featuring two short stories written by Joshua Dysart, with art by Simon Williams. Shows below in the cover art as well as a look at an interior art spread for the issue.

## Horror For the Children!!!

Surprisingly over the past few months, *HorrorHound* has learned that children have been stealing their parent's copies of the magazine to get their scary movie fix. While it is a little concerning to know that *HorrorHound* may be responsible for a few nightmares here and there, we thought we would give these *HorrorPups* reading the magazine right now some news more aimed toward their own age group... the news of *Monster House*!

Columbia Pictures and executive producers Robert Zemeckis and Stephen Spielberg present this new digitally animated feature about a trio of children who discover a mysterious house that threatens the lives of anyone who crosses its path. Revolving around the children's adventure in stopping the house from terrorizing the neighborhood, *Monster House* was actually filmed in a new Real-D (3D) technology which will be released as such to select theaters. While older *HorrorHounds* may be confused as to why this magazine would be covering such a kid-friendly feature, keep in mind that Robert Zemeckis has quite a track record with great genre produced films including the *Tales from the Crypt* TV series and movies, *The Firefighters* and the *Dark Castle* film features. With voice actors Steve Buscemi, Jason Lee, Nick Cannon and Maggie Gyllenhaal, and directed by Gil Kaitan, look for this film in theaters July 21st.



# BOX OF MADNESS



What can be found in this purple mystery box? Do you dare open it? One of the most intriguing items from the season comes from Korea. Packed in a copper box (pictured in the iconic purple gift box) the Special Edition of the much-loved film *Old Boy* includes 3 discs (with movie, extras, and original soundtrack), 3 t-shirts, and a booklet on the production of the film. The real news accompanying this spotlight feature is that the box set is out of print and hard to come by on the secondary market. Those lucky enough to find this set may expect to pay upwards of \$300 or more!



# MASTERS OF HORROR SEASON TWO

The anticipated announcement over which directors Showtime was to lock-in for their upcoming Masters of Horror season 2 has finally been revealed. While rumors persisted that Rob Zombie, Eli Roth and George Romero would be part of this ongoing anthology, the following is a run-through of the actual horror icons sitting in the director's chair this fall.

**The Returning:** The sophomore season for veteran directors such as Dario Argento, Joe Dante, John Carpenter, Mick Garris, Stuart Gordon, Tobe Hooper and John Landis will be very important in the continuation of the series. While the show was a hit, fans have been very vocal about which directors "brought the goods." With greats like Bill Malone (who scored the highest rated show of season one) and Lucky McKee (considered to have brought one of the best episodes by many) out, icons like Dante and Hooper need to prove why they needed a "double-dip" in this horror pool.

**The Newbies:** While not new to the genre, here is the list of the latest directors who now will be able to call themselves "the Masters." Brad Anderson first made his mark on the scene in 2001 with the creepy *Session 9* and later (with the help of



American *Psycho*'s Christian Bale) he brought us 2004's *The Machine*. Ernest Dickerson has directed a couple dark stories including the 1996 *Tales from the Crypt* feature: *Demon Knight* and the 2001 Snoop Dogg starring scare flick, *Bones*. The surprise name on the list of Masters' newbies is Tom Holland. Tom has an interesting list of horror accomplishments including writing the 1983 *Psycho* sequel and directing the hit horror flicks *Fright Night* (1985) and *Child's Play* (1988). Since those films Tom has also directed a few *Tales from the Crypt* episodes and the Stephen King features *Largemouth* and *Thinner*. Oddly, it has been ten years since Tom has directed a movie.

Look for the new season of *Masters of Horror* on Showtime this Fall with Anchor Bay confirming their DVD release of season one (and eventually season two). Shown at right are the late June releases from the series, including John Landis' *Deer Woman* and Lucky McKee's *Sick Girl*. Look for Larry Cohen and Joe Dante's episodes to hit stores this July with Dario Argento and John Mounghoff's to be released in August.



Above: Masters director Tobe Hooper

## The Episodes:

**John Landis'** episode (entitled "Family") tells the story of a young married couple (Meredith Monroe and Matt Keeslar) who move into a new city home to find a neighbor (George Wendt) who isn't quite as he seems.

**Tobe Hooper's** "The Damned Thing" is an apocalyptic tale about a monstrous force that devastates Sheriff Kevin Reddick's family and his small Texas town. This episode stars Sean Patrick Flanery and Ted Raimi!

**Joe Dante's** "The Screwfly Solution" is about a nightmare virus that turns men into psychotic killers who attack every woman they cross.

**Mick Garris** brings us "Valene on the Stars" (based on a Clive Barker story) in which a novelist who discovers there are fates worse than literary anonymity.

**John Carpenter's** "Pro-Life" tells the story of a young girl trapped inside a clinic who is being pursued by dangerous men. If only she knew that what lies inside of her is far more dangerous. Starring Ron Perlman.

**Stuart Gordon's** "The Black Cat" (written by Gordon and Dennis Paoli) tells the story of Poe, tormented by a cat, forcing him to write one of his most famous stories.

**Dario Argento's** new story "Pelts" is about a number of stolen raccoon pelts that turn violently on their new owners.

**Brad Anderson's** "Sounds Like" tells the story of Larry Pearce - an ordinary man blessed with a gift of super-human hearing that eventually drives him insane, turning him onto a violent path.

**Ernest Dickerson's** "The V Word" (written by Mick Garris) is a vampire tale dealing with a couple unfortunate teenage boys who break into the wrong mortuary. Starring Michael Ironside!

**Tom Holland** brings us "We Scream for Ice Cream" in which a local ice cream man is turning the town's children against their parents.



# The Omen Day of the Beast

As 2006 drew near, one could only wonder how many studios toyed with the idea of releasing their big new horror title on "the day of the beast" June 6th, 2006 (or 6-6-06), oddly enough a Tuesday - not known for being a launch day for new films, adequately enough The Omen makes for the perfect choice for this date. While the elegance of the film is retained, the genre factor seems to be lost. Also, the loss of the creepy original score was sorely missed. The most interesting thing about the film however, is the addition of Mia Farrow (who's character in Rosemary's Baby gives birth to the "devil's child") Her role in The Omen is of the evil, over-protecting nanny. True to most remakes, the film follows the original story almost perfectly - except for the watering down of some key scenes and the replacement of atmosphere for standard horror "jump scenes". The Omen opened on 6-6-06 with an astounding \$12.6 million take, which may be credited to a younger crowd's newfound interest.



## FOREIGN DVD BOX SET MADNESS!

Part of the fun working at HorrorHound is the constant search for off-the-wall products released outside of the US. Region-Free DVDs often include special features unavailable in the states, but the more intriguing pieces include special packaging. The one shaped like iconic props (UK's *Halloween* Lament Configuration box set or the Phantom sphere, seen in *HorrorHound* #1) gain the most attention, and this month *HorrorHound* has found a collection of brand new items sure to light a fire under region-free DVD collectors.

### TEXAS CHAINSAW MASSACRE

Yet another new edition of the original *Texas Chainsaw Massacre* is available, this time in Germany. Packed in a die-cut cardboard fold-out book shaped like a chainsaw, this R2 set includes 2-discs loaded with the uncut widescreen version of the film and both fan-favorite documentaries, "The Shocking Truth" (originally made for the UK edition of the film, and soon to be available in the US) and the "Family Portrait" documentary (a classic docu originally released on its own merits to VHS). Outtakes, deleted scenes, trailers (for the original and sequels) are all included as well.

*The Rocky Horror Picture Show* gets a deluxe UK release in a designer "lips" box. Commentary by Richard O'Brien and Patricia Quinn, outtakes, sing-a-long, documentary and the sequel. *Shock Treatment* are just a sampling of everything that's included in this 2-disc set. US fans will note that *Shock Treatment* has yet to be released in the states, although should expect it before year end!

In some sort of unfair act of god (or Fox/UK) *The Fly*: Ultimate Collector's Edition (a Region 2 five-movie-set) was released in May. The films come packed within a killer looking plastic television set.

Prod! The original 1958 *Fly*, *Return of the Fly*, *Curse of the Fly* (available for the first time on DVD), David Cronenberg's 1986 remake and *The Fly 2* (the last two presented in their special edition formats) are all present in this very impressive looking set.

Last (but not least) is the Japanese *War of the Worlds* box set. This plastic red-sphere includes a whistle keyring, gloves, an anti-infrared light, all packed with the 2-disc special edition of the Tom Cruise starring film. Check out the other foreign releases on the sides of this spread and be sure to pick up next issue of *HorrorHound* for even more all-region fun! Good luck hunting down these foreign goodies!

### Region-Free Fun





Rarely does a film come along to remind us HorrorHounds of our humble roots. The *Sci-Fi Boys* does that and so much more. A testament to the origins of sci-fi movie making, names like Forrest J Ackerman, Ray Harryhausen, Ray Bradbury, John Landis, Peter Jackson, William Malone, Rick Baker and many many more discuss the films and filmmakers that inspired them. It also offers us the ability to view some of their very first filmmaking efforts. Phenomenal props and rare collectibles are randomly visible throughout the film. The *Sci-Fi Boys* is for anyone who is a fan of the early sci-fi era, stop animations early days to the formulation of the best monster magazine; Famous Monsters of MovieLand; and its influences on today's top movie makers. The sheer wealth of knowledge, fact and history contained within this film is mind blowing. To see legendary filmmakers pay tribute to the man who paved the way for sci-fi and horror alike is simply momentous. This film should serve as a reminder to fans that we are all connected through the ever evolving world of science fiction and horror movies, and our own loyal fanatical dedication to celebrating them. And what tribute to the heyday of sci-fi/horror would be complete without a Basil Gogos painted cover?



The battle for that next-level platform in home viewing has been waged with emphasis on higher quality presentations and larger disc capacity (allowing viewers the ability to properly present their movie library on high-def TV). HD DVD and Blu-Ray titles have already begun to see release (see above), which feature new slimmer cases and color-coordinated by ongrating presentation. The winner of this format war is TBD, however, here is a quick guide to which studios are supporting each technology. Blu-ray has the backing of Paramount, Sony, Disney, Warner Bros and Fox while HD-DVD has the support of New Line Cinema and Universal Studios (keep in mind that some studios are already releasing dual-support movies, such as Paramount and the WB).

## 10 QUESTIONS WITH JAMES GUNN

One of the greatest travesties in the world of horror to recently occur was the lack of HorrorHounds who showed up for the theatrical release of James Gunn's big splatter fest *SLITHER*. This over-the-top scare flick featured some of the most inspiring horror scenes to grace the big screen since the glut of gonimic genre releases of the '80s. Plus it starred Michael Rooker of *Henry: Portrait of a Serial Killer* fame! Leaving HorrorHound (and so many other industry enthusiasts) questioning when *SLITHER* will finally get the recognition it deserves, we decided to question James Gunn, the director of said feature, in our new ongoing feature: 10 Random Questions with HorrorHound! Enjoy - and buy *SLITHER* on DVD!

**HorrorHound:** What is your most prized collectible/prop?

**James Gunn:** Hmmmm... I'm not much for keeping crap, except old toys. But I have a Chief of Police badge from the Wheeliey Police Department, that was given to me by the prop guys on *SLITHER*. I like that.

**HH:** What musicians inspire you in the writing process?

**JG:** Alice Cooper is more important to me than any other musician. When I was a kid, I felt very alone, very much an outsider. I'd listen to his tunes and know I wasn't the only weird person in the world. Who knows, I may have blown off my head without it. To paraphrase my own movie *The Specter*, I love to make movies for the weirdos, the outcasts, the losers, the geeks. Alice Cooper is my spiritual father.

**HH:** Which is the best method - in your face gore or slow-build scare tactics? Give us an example of a favorite film that utilizes these methods.

**JG:** Shit. Both work in certain situations. The best slow scare movie of the past year was *Match Point* by Woody. Fucking Allen. That movie was scary as hell. The protagonist was a piece of shit, but I still didn't want him to get caught. In terms of in your face gore, it's hard to beat the autopsy scene in *Carpenter's The Thing*.

**HH:** You can cast any 3 actors to star in an upcoming feature - who do you cast?

**JG:** Believe it or not, I fucking love Leo DiCaprio. And I'd want a big movie star so people would go see the film, so he'd have to be in it. Then... let's see. Well, I'd love to put my old pal Michael Rooker in a movie with DiCaprio, just because it'd be trippy. And then... Meryl Streep. I love Peter Falk and Kevin Bacon too. Oooh, and Naomi Watts!

**HH:** What is your opinion on Hollywood's recent glut of classic remakes and do you think there is a line of what movies should't be touched?

**JG:** No, there's no line, as long as they maintain artistic integrity, which almost none of those remakes do. Shit, I think someone could remake the *Godfather* or *Gone With the Wind* if the idea was edgy enough. However, I don't like it when someone remakes a movie and then puts

down the original. I think that's a shitty thing to do.

**HH:** If you could remake any old horror film, which one would you personally pick and why?

**JG:** Fuck. I can't answer this question because I'm trying to get the rights to something and it may not work out (and I also don't want anyone else to get the idea). Basically, though, I'm concentrating on original shit.

**HH:** The best *Troma* film ever released (aside from your own work) is?

**JG:** *The Toxic Avenger* or *Class of Nuke 'Em High*. *Class* may be the better movie, but *The Toxic Avenger* broke a lot of new ground. I also like *Race 4 a Lot*, although I'm in it, I didn't have anything else to do with it. And I think Lloyd's next movie, *Pockyghost*, is going to be his best. I also like Trey Parker and Matt Stone's movie, *Cannibal*. *The Musical*.

**HH:** Tell us something nobody may know about James Gunn.

**JG:** Nobody?! I'm a pretty explosive guy, and there's not much nobody knows about me. Very few people know I am obsessed with playpuses. I went to Sydney, Australia just to see one in person. It was awesome. It was like a magical creature. They are the greatest animal in the world. They're mammals that lay eggs - everyone knows that. But they also have fucking scroti like a bat that works underwater!! And they have a poisonous hook on the back of their fucking foot!! What the fuck?!! Can an animal get any cooler?!! I love playpuses so much.

**HH:** What are your thoughts on the *Texas Chainsaw Massacre* Part 2?

**JG:** My thoughts are that I'm getting fucking old, because I saw this in the theater. Jesus. I like that movie.

**HH:** How did it feel to have *SLITHER* picked by Entertainment Weekly as the number one item on their 'Must List' (the week of April 14th)?

**JG:** I'd rather have been number one at the box office, but it's a close 2nd. Okay, maybe a close 3rd or 4th.

Look for *SLITHER* on DVD this Fall with special commentary track by director James Gunn and star Nathan Fillion, as well as deleted scenes, extended scenes, a gag reel, a host of new featurettes including *The Sick Minds and Slimy Days of SLITHER*, *Bringing SLITHER's Creators to Life*, *Slither's Set Tour with Nathan Fillion*, *The King of Cult: Lloyd Kaufman's On-Set Video Diary* and much more!



Writer/Director James Gunn discovers a scene with cinematographer Greg Middleton





In stores at the end of July is this newly produced Amicus collection film, *Asylum*. Starring Peter Cushing, Robert Powell and Patrick Magee, the DVD includes commentary by director Roy Ward Baker and cast members. Includes: bonus, cast and crew biographies, stills, trailers and liner notes.



An inventive take on the werewolf tale, *The Beast Must Die* (starring Peter Cushing) features a whip-smart approach letting the viewer guess which character is the lycan. The late '70s Amicus Back features a new widescreen transfer, director commentary, stills, liner notes and trailers.



Finally available. The very last picture by the late "King of Cat" Tono is *Based on the legendary novel by Rambo*. It serves as a true culmination of the director's film-making career. Packed with gore, mystery, nudity and an all-star cast. No doubt one of the most erotic and bizarre films ever made.



In stores this October will be the long anticipated (yet-overlooked) cult classic *Cemetery Man* (aka *Della Morte Della Morte*). A new widescreen transfer, a 28-minute documentary titled "Death is Beautiful," Michele Soavi biography, theatrical trailer and previews are all included. Thanks Anchor Bay!



July 25 sees the release of the third film in the Line Cinema horror franchise, *Final Destination*. Special features on this 2-disc set will include a commentary, interactive featurettes, making-of, deleted scenes and more. A 3-disc set will also be available in conjunction with this film release.



*Give Barker* called it "stunningly morbid." *H6: Diary of a Serial Killer* Twenty-five years after killing his girlfriend, Anthony Fraia stands in jail (brother) and begins chasing those who have lost the will to live his pain and fortune, while maintaining his everyday life. In stores August 8th.



Premature will finally release *Hellraiser III: Hell on Earth* to DVD (the only film unavailable in the US). The disc will come with a anamorphic widescreen transfer with 15 minutes of unrated deleted scenes. *Give Barker's The Art of Horror!* featurette and trailers. Look for the disc in stores August 8th.



The *Hills Have Eyes* is available (as of June 20th) in two formats: rated (available in widescreen and fullscreen) and unrated (fullscreen only). Extras include a cross audio commentary, making of documentary, stills, casting session featurette, a music video and trailers.



Tarzan Video will release the Singapore horror flick *The Maid*, available this September, the film will be presented in anamorphic widescreen, along with extra materials yet to be revealed. The story tells of a young woman who gives work (as a maid) as the work of her own hell being unleashed before her.



Image Entertainment's *The Munsters* America's First Family of Fright DVD has finally been announced for an October 10th release. The 2-disc set includes four features (all of which were available on the *Munsters* Season 2 DVD) as well as a host of extras (such as the unrated pilot and rare TV appearances).



The fourth season of the hit HBO cable television series *Tales from the Crypt* is on DVD as of July 25th. Including all 14 unique episodes, this season featured guest directors and stars such as Tim Hines, William Friedman, Joe Peco, Christopher Reeve, Tim Carver, Kathy Ireland and Brad Pitt.



In stores this August, Universal Studios will finally be re-releasing the long-out of print film *This Island Earth*. As of press time no special features were announced, but at the same, none were expected. No word has been announced on if *Island* focused MST3K. The Movie will be re-released.



The out of print made-for-TV movie *Trilogy of Terror* returns to DVD this August thanks to Dark Sky Films. The new edition will include a new fullscreen transfer, a commentary track with Karen Black and author William Nolan, two featurettes: Richard Matheson's *Terror Scenarios* and *Terror Colors Black*.



This MTR/Redrum DVD release of the Grindhouse horror film *Twisted Sisters* will feature a making-of, photo gallery and trailers. *Twisted Sisters* is a modern horror twist on the Mac in the Iron Mask, where a twin sister, set for jealous revenge, finds and stalks her sibling in order to murder her life.



Due on DVD August 8th is arguably the best film made on the Troma budget of the past 10 years - *Tromeo and Juliet*. This anniversary Edition special edition issue includes new features from director Lloyd Kaufman and writer James (SLUTHER) Glicken (see opposite page for more Gorn goodies).



Now arriving: The Peter Jackson Collection on R2 DVD. This Special Edition includes original game classics from the Lord of the Rings director, all available in one box set, with some of the best looking artwork designs, perhaps for the first! The set includes: the Tale, the documentary *Goodbye Middle Earth* (available as a bonus disc in the US as part of the limited edition release of the first), *Unleashed* (aka *Dead Alive*), *Meet the Frodo* (which is currently unavailable for purchase in the US) and *Fraggle Rock* (a often forgotten comedy "documentary" created by Peter Jackson in 1993).







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Sorry, for anyone who thought this was a real ad, we will try harder next time to not trick you. If it makes you feel better you can cut out this ad and frame it for future enjoyment.

# TOY NEWS



NECA has revealed to *HorrorBound* that a new surprise line of action figures will be released right at the end of the year in limited quantities (probably half the production run of a normal Cult Classics line). Cult Classics: Hall of Fame will include some of the more popular figures from the past. Some of which have never been made available single carded. Before you dismiss them for re-releasing action figures, NECA has put a lot of thought into the line by adding exclusive accessories. Here is the rundown on what you can expect: The Crow (Roof-top Battle figure packed on single card and includes a weathered accessory and a small base section from the roof), Jason (Part 2: boxed set figure on single card, includes alternate head, Pamela's severed head, pick axe, machete and base), New Nightmare Freddy (new with the new alternate demon head created for the 10" figure), and Pinhead (with open mouth head and a new interchangeable Elia Spencer human head, pupils lit and yoyo and a new base accessory). In conjunction with this news, NECA has also revealed their product images for the Cult Classics 10th anniversary. Shown at the left are characters from such hit films as *Army of Darkness*, *The Texas Chainsaw Massacre*, *Saw* and *Sinister of the Lords*. Each figure includes character-specific accessories and base. The Jigsaw killer features a variant pig-head mask which will be available at an equal ratio to the human head. Shown below is the first packaged samples of the Cult Classics 4 anniversary (Chucky, Shrek, Sebastian Hall and Pinhead Zombie) as well as the Spencers exclusive: *Halloween: Evolution of Evil* 2-pack.



Figure comes with removable mask (not shown)



## ZOMBIES!!!

While zombies have been a mainstay in film since the early 1960s, they have been mildly used as a focal point in the world of toys. Shown below are some of the few key moments in action figure history where zombies stood their ground against the glut of Spider-Man, G.I. Joe and Pokémon action figures (well, at least in the hearts of HorrorHound everywhere).



Just the previous extreme exclusive toy-line assortment from: Dawn of the Dead.



A little, Resident Evil (Toy Story) and two more from any other genre-based figure produced by Toy Inc.



Following: The Walking Dead, Dawn of the Dead.



Left: The Dead 12" figure released by Hasbro at the '05 San Diego Comic-Con.

This Fall, Mezco Toys will unleash the first all-Zombie action figure line! Entitled 'Attack of the Living Dead', this series features three key zombie characters in a number of paint and sculpting variations. Dubbed 'Color', 'Black and White' and 'Pale' paint versions. Each character features a number of gory accessories and body parts... On top of the various color/sculpting differences (see details of some examples at the bottom of this page) Mezco will also release a 'Radioactive' series featuring neon-style deco. The toxic glowing styled series will be available exclusively on [www.mezcozoy.com](http://www.mezcozoy.com). Shown here are full-figure examples from each of the three major paint designs. Check out the line in stores this Fall.

## ATTACK OF THE LIVING DEAD

MEZCO



Color  
Zilla

Pale  
Earl

Black and  
White  
Helen

One of the nasty "vicer" accessories.





Shown at right, Medicom Toys have been producing a good amount of Vinyl Super Deformed figures as of late, with the collecting market eating it up. The horror hit movie, Saw will get in on the fun later this year with this special figure release. No word on if the toy will be imported, but fans can currently keep an eye on eBay - as this is a Japanese release!

The long-running Living Dead Dolls toy line from Mezco Toys changes gears this July with the release of the first horror movie licensed Dead Doll - Jason Voorhees! Available at the San Diego Comic-Con (and later the Chicago Comic-Con and other show dates, as well as on Mezco's official website) Jason is based on the Friday the 13th Part 3 counterpart and features a removable mask. What's next for LDD? The Buzz of a Chameleon! Details coming soon! Shown below is the 18" scale King Kong action figure from Mezco. With the movie come and gone, and the merchandising machine reeling, it is finally time for a decent Kong figure release! Look for him in stores this Fall!



During the '70s Marvel Comics launched a host of creepy comics (which at times even overlapped into the company's bigger titles such as The X-Men) featuring the comic companies' personal takes on Dracula, The Wolf Men, Frankenstein's Monster and even Zombies. The first of Dracula (which eventually spawned the vampire-slaying character, Blade), Werewolf by Night, The Monster of Frankenstein and Tales of the Zombie (shown at right) were the launching titles for these dark comic creations. Now, over 30 years later, Toy Biz has released a special 4-figure box set based on the main characters from these comic-comics. As part of the Marvel Legends toy line (a popular series featuring the world's Marvel characters of Spider-Man, Wolverine, Captain America and Ghost Rider) this special 6" scaled figure gift set comes with display stands and a 'Marvel Monsters' poster book. While not directly culled from the movies, no Horrorhound should pass the opportunity to at least consider a Marvel Monsters toy purchase.





Above: Gentle Giant Studios has just revealed their second foray into the realm of The Simpsons. Treehouse of Horror A commonly popular well of ideas, many companies have capitalized on the gothic homage that annually demands the attention of the Simpsons creative staff. This yearly Halloween tradition of storytelling involves the characters of Springfield in three-acts-per-episode mocking and mimicking of some of the greatest (and not-so-greatest) stories the genre has to offer. Gentle Giant first produced a four-figure product run (as part of their collectible bust-ups toy line) last year featuring the characters Homer and Bart (as seen in the Raven send-up episode), Ned Flanders as the Devil, Mr. Burns (in a Bram Stoker's Dracula outfit) and Allen-Maggie with Kang. The second assortment of Treehouse themed bust-ups will include the killer Krusty doll, Bart the werewolf, Homer (as Death) and vampire Dr. Hibbert with Ape Abe.

Below: SOTA Toys has a number of figure lines due in stores before year-end. Originally announced last year, the George Romero *Land of the Dead* action figure series will finally see distribution. Blade (Tom Savini), Big Daddy and The Butcher will each come with a base and severed body parts (when all three figures are purchased, the parts form a full body). Scheduled for a Halloween release, the highly anticipated monsters of H.P. Lovecraft toy line will include such creatures as Cthulhu, Dagon and The Ghoul. Shown at right is the second 18" Now Playing Figure - Pumpkinhead - in stores this Fall!

**SOTA TOYS**



Cthulhu



Dagon



The Ghoul



Shown above are the new Kolobukya Alien vs. Predator Chrysalis Mystery Box figures, imported from Japan! These hyper-detailed chrysalis (little statue) as basic figure set (three Predators and three Aliens) stand approximately 4" tall and comes with bonus pieces which build the full-size Alien Queen figure! A mystery figure (not to be revealed) is also packed in each case. Collect them all!



Diamond Select is importing a number of interesting Japanese Brides of Chucky pieces over the next couple months, including the Chucky and Bride vinyl collection dolls (standing over 10" tall each, with character specific accessories, retail \$60-\$95) and the Chucky Bedding Head Bank (retail \$24.95).



The Dark Horse released 'The Space Thing' figure kit comes in pieces that you easily snap-together to create your own monster! The boxed set comes with inspiring instructions that cleverly poke fun at the subject matter, we just had to give fans a peek at the fun (to see the full instructions - buy the kit! Fans unfamiliar with the Space Thing (shown here) will want to check out the 'Thing from Another World' comic book series released through Dark Horse back in the '90s (two mini-series are available through the secondary market at select comic shops). Another key note of interest with this fun kit is the 'Horror' logo clearly visible on the kit - a nice nod to classic models!

#### NOTES FOR "IDIOTS"

Not for internal use! Under absolutely no circumstances should you ever EAT, CHEW, SUCK ON or otherwise incorporate this kit into your own body or severe side effects may occur! WARNING: Kit may not mix well with other brands of model kits or toys and may possibly attempt to irritate or harm them if placed too close! May be able to read inside - so watch it!

This is how the pieces should fit together. Duh. If you have trouble, ask a parent, store clerk or guard for help.



Note: Your actual kit may vary slightly. This is, after all, a shape-shifting alien and very hard to pin down!

## HORROR CLIX

WotG's Inc. has announced, as top of their latest horror-themed collectible miniatures game - HorrorClix - they have signed their first licensed property to join the CMG. In conjunction with Twentieth Century Fox, two Alien vs. Predator collector's sets are to be released. The first set features the acid-blooded Aliens, and the second set features the brutal space-baring hunters, the Predators. The game allows users to build armies of werewolves, zombies, killer clowns (and now aliens). The premiere HorrorClix release hits hobby-game stores worldwide on August 30, 2008. Shown below is the launch characters, as well as the Convention exclusive Chululu character.



New Buffy the Vampire Slayer announcements this month from Diamond Select Toys includes the next two installments in the Buffy mini-bust line - Willow and Tara, as seen in the mega-popular "Once More with Feeling" episode. Each bust will retail for \$45 and \$50 respectively and will be available this fall. Also revealed from DST is the Buffy the Vampire Slayer accessory sets! These all-new accessory packs gives fans of the 6" scaled toy line some extra play value with some key props from the show. Choose from Buffy's weapons chest, Willow's laptop, Mr. Gordo, the Glove of Myrrhogen, the statue of Acalia (and the all-important sword), "Mr. Ponty", Sunnydale sign and more! Two different packs will be available this Fall!



## SIDESHOW COLLECTIBLES™

The San Diego Comic-Con is right around the corner and each year Sideshow Collectibles unveils some of the biggest announcements of the year. Almost outbidding these announcements are the exclusive action figures they present to everyone around the world: a lot of the number of Comic-Con exclusive figures to web-only orders, most of the figures produced are pre-order pick-up for the show only. This year, Sideshow unveiled two new key items for any horror collector: A Nightmare on Elm St. 2 Freddy (including the "Chast of Souls" alternate needle hands, a cross and the charred remains of Mr. Krueger). Also for the second year in a row (as part of the questionably-ongoing series of zombie toys) is "The Dead" figure - the zombie security guard! Each figure is sure to command high secondary market value, so those lucky enough to obtain them should rejoice! Also shown below is the newly released Jason X 12" figure (shown in package).



The original "The Dead" action figure (Robert Zero) quickly saw secondary market values upwards of \$200-\$300. Check out page 18 for a peek at Robert Zero as he appears in our special zombie toy sidebar!







New quarter scale products announced just prior to this issue's press date include the 14 scale Mummy (with Sarcophagus, retail \$249.99) and the 14 scale Leatherface (as seen in the frame of the original Chasse Mummy, priced at \$249.99). For more info on these stats check out [adshen-collectibles.com!](#)

Detail junkie? Check out the Brr-eccentric gash on Leatherface's leg! Ouch!

## MUSTERS!



Blazing, fix, single 12-inch grooves, mummies based on classic TV characters and cartoons (such as Mummy with Children and Bewitched), has turned their sights on the "First Family of Fright" - The Mummies. The "Tooned Up" version of Herman will be released first, followed by Uly and the rest of the family (art designs shown below). Statues will be available through [Sideshow Collectibles online!](#)



20 YEARS LATER...  
THE  
**TEXAS CHAINSAW MASSACRE 2**  
...THE SAW IS STILL FAMILY

## The Buff Begins

Two decades have passed since Tobie Hooper brought us the sequel to the most disturbing film in the annals of American cinema - *The Texas Chainsaw Massacre*. Although it is often remembered as just one of the many Chainsaw sequels' 'better-left-unknown', this horror gem is actually one of the most overlooked classics in horror movie history. In conjunction with the sequelization of the Chainsaw remake (or prequelization, if you will) we thought what better time, than on its 20th anniversary, to celebrate the sequel to the original celluloid shocker - *The Texas Chainsaw Massacre 2*. Coincidentally enough, midway through production of this issue it was revealed to us the news that a new Special Edition DVD release was in production. All seems to be right in the world of Horror.

### Starting the Saw All Over Again...

The original advance one-sheet for *Star Wars*.

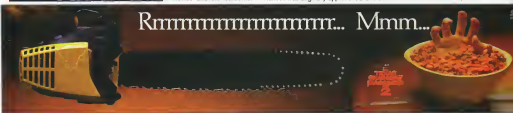
Savini was placed in charge of special make-up effects and Wayne Bell returned as the sound recorder. The viciously satirical screenplay was written by L.M. Kit Carson of Paris, Texas fame (Carson also acted as associate Producer on the film). His cynical story took shots at popular '80s genre movies and the consumer



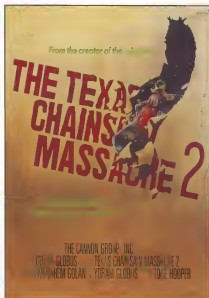
The original advance one-sheet for *The Texas Charioteer* measures 2

### Bubbe Finds Love.

Leatherface (Bubba) didn't really change (aside from looking creepier, thanks to his newly designed dead skin mask) but has matured a bit between films, with emphasis given on his affections toward the opposite sex (a completely void characteristic in the original film). He also seems more in control while dealing with his newly found prepubescent emotions. "I wanted the new Leatherface to look like leather for once, and I wanted it to look like it was made up from more than one person, that is more than one victim's face," Tom Savini explained of the new dead skin mask. "I assigned that to Mitch Devane and he did an excellent job with my suggestions." "It was such a schizophrenic looking mask. It was just really easy to let my imagination fly along" Bill Johnson commented about wearing this new dead-skin mask. Leatherface was played by two actors in this film, Bill (William) Johnson personified the character while stuntman Bob Elmore was responsible for the running and stunt scenes. The first Chainsaw star Gunnar Hansen was originally approached to return to his role as Leatherface, but he did not



A rare and interesting promotional poster supporting the impending Cannon - Meda VHS and Laserdisc release of Texas Chainsaw Massacre 2



The uber-rare promotional flyer announcing the impending release of TCM2

appreciate the pay Cannon had in mind for him (scale plus 10% for his agent). Explaining to Cannon his lack-of-agent and disapproval to their offer (he wanted an offer that reflected his importance to the movie) Cannon reportedly counter-offered with scale - minus the 10%.

In TCM2 Grandpa has reached the overly ripe age of 137 and still remains on his strict liquid diet. With the Cook, Leatherface and Grandpa all returning from the original film, Tobe decided to add a new element to the brew. Enter ChopTop. A new family member (who was fighting for his country in Vietnam during the events covered in the first



The original promotional kit sent to video stores nation-wide back in 1987

film), ChopTop is a psycho who while in Nam caught the sharp end of a machete. Now sporting a sterling steel plate embedded in his skull (moored with a clever character trait, dreaded itching has driven him to carry a coat hanger he heats up with his trusty lighter only to then dig right into the fleshy edges of his exposed plate for a morbid sense of relief... then he eats it!) ChopTop had been awarded a government settlement which allowed him to bank roll the "family business" which is hidden in the closed down Texas Battle Land attraction park (His true ambition is to one day re-open the theme park and call it Nam-Land). Expertly played by the talented Bill Moseley, many of the film's memorable lines were improvised by Bill himself! A big fan of the original TCM, it was a little fan-made film by Moseley and friends titled 'The Texas Chainsaw Manicure' that helped land Bill the role in TCM2. After Tobe Hooper saw the short (which featured Moseley in the "Hitchhiker" role) he called Bill and told him he would keep him in mind for the sequel, and true to his word... he did.

#### Bill Moseley...

"I was actually more afraid of *The Chainsaw Massacre* than I was a fan of it," Moseley explained. "I mean, I wasn't ever really comfortable with the movie - so it disturbs me, I wasn't really a fan so much as I was a slave, a frightened slave to the chainsaw family. When I finally got hired to be in the sequel and actually be a part of the chainsaw family, it really cured me of my chainsaw paranoia. I had tried a lot of different things... I had seen the movie about a dozen times hoping that would somehow ease my deep uneasiness with the movie, but in fact it made it deeper and more uneasy. Again trying to exorcise that paranoia, I did the short movie (*The Texas Chainsaw Manicure*) spoof that landed me the role as ChopTop in the sequel. Trying to make light of it was just another attempt at trying to get out from under the heavy bootheel of TCM. So, When I got this job really out of nowhere with a great leap of faith on the part of Tobe Hooper and Kit Carson and whoever else was involved in hiring me, without ever having auditioned me. Being a part of the chainsaw family (especially meeting Jim Siedow in the parking lot of the motel we stayed in while shooting) really opened me up. I realized that the "if you can't lick 'em - join 'em" kind of philosophy really worked for me."

Watching Moseley perform is a treat to any finger though, as he truly seems to



Above: While most everyone we spoke to involved in the making of *The Texas Chainsaw Massacre 2* has no concrete recollection of how the 'Breakfast Club' mock-poster came to be, it no doubt has made its impression on fans for 25 years - most of which may never have even realized the direct influence. Shown above is the TCM2 one-sheet with a comparison shot to the original *Breakfast Club* one-sheet poster.



Examples of the Mexican Lobby Card set that was released during the theatrical run of the film in South America. Check out page 29 for the Mexican theatrical poster!

embody a sense of insanity hard to match on film. "Hell, he scares the hell out of me without any makeup on." Lou Perryman (LG) explained "When he was pounding me with that damn rubber hammer in the radio station, I thought he was going to kill me! The hammer had this thick wire running through it for strength, and it hurt like hell. I thought he was really going to kill me. I was so mad that I tried to spit in his eye, but I missed!" It has also been stated that most of Moseley's dialogue was ad-libbed, making his performance all the more disturbing. "I just know that Tobe really liked what I was doing... he gave me a lot of leeway. I haven't ever enjoyed that much leeway in any other movies I have done. I think a lot of that was certainly Tobe's temperament and faith in his actors, but also that Kit Carson was kind of making the story up as we went along and on any given day on the set of *Chainsaw 2* a P.A. would knock on our trailer doors sometimes four or five times with different colored script pages. Most of the time we are just out there like a plumber or an electrician just trying to get the job done. You don't really have any spiritual experiences no epiphanies no transformations necessarily. But with ChopTop - once they shaved my head the whole thing was such a novel experience for me, I somehow got ChopTop, a lot of the stuff that was coming out of me just seemed to be coming out of ChopTop more than me sitting there trying to figure out some funny lines." When asked, Caroline Williams ("Stretch") summed up Bill's performance brilliantly for us: "All he ever did was make us both look good." It took nearly 20 years for Moseley to receive another role worthy of his abilities in Rob Zombie's *House of 1000 Corpses*.



VHS release promotional three-dimensional light box poster

from the rest of the bunch! Film legend Dennis Hopper appears throughout the film as Ranger "Lefty" Enright, the uncle of Sally and Franklin Hardesty (victims from the original *Texas Chainsaw Massacre*). An adversary to the family (adding a third layer to what could have been a simple 2-sided horror cliché, aka. killer meets would-be victim) Hopper delivers a solid and cracked performance as the vindictive lawman mad for revenge. "Dennis was just great," Perryman remarked. "Plus, it put our boy back on the map as the guy who can do anything." Anything indeed, as Hopper was armed with a huge full-size chainsaw (and two smaller holstered saws at each side, ala six shooters) - Lefty seeks swift retribution! This cat-mouse-and-cat act draws the curtain on the family with a chaotic climax that has to be seen to be truly appreciated.

#### Cast This...

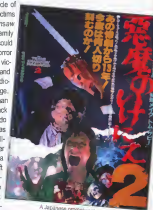
With the main cast established now, other roles were filled out, including the Hitchhiker from the original? In body at least - referred to as "Nubbins" by his loving family members. It seems that the family that stays together stays together. Even after expiration. Apparently the hitcher's body was preserved and is carried around over the course of the film by his "twin" brother ChopTop. In one scene Leatherface even wears his brother's corpse like a suit so he can "get in on the action". The Cook however is a little annoyed at the boys need to involve their deceased brother in their horrific exploits. Seems he is beginning to fall apart and showing signs of wear. Howls go out to the effects team for coming up with such a innovative and original puppet prop design!

On the flip-side of the coin, the film's heroine (Vania "Stretch" Brock) is played with horrific passion by Caroline Williams. A late night radio DJ who consequently hears (and records) the murder of two yuppies over their car phone, Stretch hopes to help bring the murdering family to justice. It is in this goal that her life will change forever. But it is the lack of a straight-up antagonist/protagonist storyline that separates TCM2

from the rest of the bunch! Film legend Dennis Hopper appears throughout the film



The Japanese movie program (left) and French collectors book (above)



A Japanese promotional poster

The *Texas Chainsaw Massacre 2* is an excellent example of the '80s VHS boom. As the film was widely marketed to take advantage of this ever-growing market. Across the bottom of these pages are a variety of TCM2 VHS boxes from around the world, as well as the eventual Laserdisc, VCD, and DVDs released over the years.





ated. The madness each character succumbs to only helps to make TCM2 worthy of remembering 20 years later. It should also be said that Hooper's intention was for the film to be a black comedy. He felt many had missed the comedy elements from the first Chainsaw film and wanted to up the ante this time around. Perryman notes: "I don't think anybody had thought that you could do what they were trying to do. I remember that Tobe and Kr were doing a combination of a send-up of a horror film and horror film at the same

time; a film with all the fear and gore of a horror film, but with the added element of comedy where you just can't help but laugh, and it seemed like the fans and the critics just didn't get it at the time."

#### Final Cut...

Much like the first film, many elements made TCM2 a true test of wills to complete. Hooper was given very little time to complete the film. His budget was ever-shrinking thanks to the shady workings of Cannon films. The script was rewritten on a nearly daily basis, mixed with filming on a huge set that reached (at times) a staggering 120 degrees due to a ton of lighting and poor ventilation—many of the cast and crew got sick courtesy of extreme temperature changes from constant location changes—from the staggering heat of the outdoors to the air conditioned interior sets (at one point, star Bill Johnson actually contracted walking pneumonia and almost died). Other amenities like food and water were also absent the last few weeks of filming. The laundry list of problems just seemed to have no end. "The company gathered [one day] and Tobe asked us to power forward for the next 14 days of shooting, so that we could finish on time," Caroline Williams explained. "No breaks, no weekends off [close to 20-hour days for the crew]. Total devotion. I think we all wanted to make a good product that we could be proud of.

I loved being one of that crew."

With all the problems the production endured, the most upsetting was the cutting of many scenes from the film. One sequence in particular involved Lefty's hallucinogenic chainsaw nightmare which occurred after eating the worm from a bottle of mescal and right before Stretch knocks on his room door. Hooper's character believes he is seeing chainsaws coming through the walls surrounding him. Richard Kooris (Cinematographer) said of the tabbed lost scene: "I have no idea what happened to it. When Cannon failed, I'm sure that saving the cut takes on this film was not a high priority item. The shot I remember best from that sequence was a 360 degree dolly shot around Lefty as he sat on the edge of the hotel bed, cradling his gun and contemplating destruction. There was also a fascinating scene which involved hallucinatory chainsaws emerging from the closet in the room."

Other scenes were cut for a variety of reasons. Some can be seen as bonus material on the laserdisc and digitally remastered collector's edition US VHS release, although some of these scenes are missing audio elements and visually appear very rough. An unofficial "Uncut 111 Minute Composite Print" with these cut scenes spliced back in their appropriate spots exist however, the scenes still have the same audio and visual flaws. "I think the biggest loss in the Cannon edit is the backstory on Lefty and his



Promotional video store storette featuring TCM2's Leatherface in a yellow apron.

#### They're coming back to give you a buzz.

Has anything done for "The world's greatest horror movie" but give you more of the scariest terror that has ever been cut off?

John Hooper ("The Texas Chainsaw Massacre") and "The Texas Chainsaw Massacre 2" (aka "The Texas Chainsaw Massacre 2: The Final Chapter") are back, with a vengeance! In this new video store, you can see the original horror film from the first time.

Available on VHS, Laserdisc and DVD.



#### They won't cost you an arm and a leg.



An order form promoting the release of TCM2 to VHS as well as reasonably priced collectibles (including the 110-size storette).

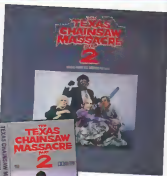




Spencers Gifts exclusive TCM set (based on TCM)



Above: A sampling of the limited-edition trading card series on the art of FX maestro Tom Savini. Card set includes shots of Tom's various works, including his SFX on The Texas Chainsaw Massacre 2



Above: The wide-release vinyl album soundtrack to The Texas Chainsaw Massacre 2. Left: An alternate released cassette soundtrack to the film

quest for the Chainsaw gang." Richard Koons added, "Lefty is a much more complex character in the original script but his role was brutally pared down to get the film down in time and raise the blood quotient." Other cut scenes of interest include a famous mall sequence that involves horror enthusiast Joe Bob Briggs being saw'd down in a stair well. The same long sequence also involves a parking lot massacre involving a football team. "We did some awesome effects for that scene with the fan who gets a chainsaw cut right through the middle of his face, and the hand that gets cut off and gives the finger," Tom Savini explained of the scene. "That was my hand." More gore and minor scenes of dialogue (and some major) were also excoriated. "I was so disappointed with the exclusion of an exposition scene where the audience learns that Lefty may have been Vanita's father," Caroline also revealed. "I loved the bond between the two that disappeared due to Cannon film's lousy editing." Lou Perryman even bragged about an alternate take to his "skinned" sequence from the film. "We decided that this family of perverts would absolutely not leave him [L.G.] any damn boxer shorts to walk around in. After all, they thought he was dead, right? Well, Tobe had heard from an old girlfriend of mine that I was pretty well hung so he asked me if I would do the scene naked. So they had a doctor come to the set and give me some sort of an injection to make sure my unit would stay large enough through the scene that I wouldn't embarrass myself. I think my career would have gone a lot better if Cannon would have let them keep it in the movie. I heard they thought that it was way too distracting from the scene." Many of the cut scenes (sans the naked Lou sequence) will be present this October when the TCM2 Special Edition DVD hits stores (more on that at the end of this story).

Merchandising for the film was non-existent as was the norm for slasher flicks released in the 1980s. Collectibles for the film remain restricted to promotional items like posters, signs, masks, programs and a soundtrack. Poster hunters seek out the foreign playbills as they feature some of the best alternate and artistic imagery from

the film. Many t-shirts (licensed and unlicensed) for the film and its characters are currently available while many designs have been retired. Throughout this article are examples of the above mentioned promotional collectibles and different video format releases

#### Remembering TCM2...

The film for all its trials and tribulations, cut or uncut, has secured itself as a top notch example of a true cult classic. Its influence can be clearly seen in Rob Zombie's House of 1,000 Corpses and The Devil's Rejects. Every TCM2 fan has entertained the notion of how incredible a ChopTop feature film could be. The HorrorHound staff considers the movie to be one of the most underrated in the genre. We have viewed the movie (easily) more than even the original classic, not to mention quoting its dialogue repeatedly for the past 20 years. Why else would we be crazy enough to devote 7 pages of our magazine to such a gem?

In closing, we asked the cast and crew what they thought of the movie after all these years, especially with the impending new DVD release. Here are a few of their final thoughts on the film: Caroline Williams: "That it's a helluva fun flick! I loved the character of 'Stretch'. I love that she's getting out for a romp 20-years later and still screams and fights like nobodies business!"; Bill Moseley: "ChopTop is still alive and well - he has a great sense of humor that I will always appreciate. God Bless ChopTop."; Lou Perryman: "I hope people remember that we were having fun thinking about the people who were going to see it while we were making it"; Richard Koons: "Everyone on that cast and crew suffered greatly during the show and I'd never do another one under those conditions. But I'm glad my name is on this one."; Bill Johnson: "It's been out for 20 years, and many people like it with more and more people discovering it still. I think it's incredibly watchable. Without them [the fans] I'd be nothing. The fans are just fabulous. They are so



A rare promotional Leatherface mask

during

CONTINUED ON PAGE 38



Above is a sampling of the US lobby cards released for the film. Check out page 30 for a peek at the press kit used to promote the movie, featuring rare black and white stills!

¡DESPUES DE UN GRAN SILENCIO...  
VIENE EL INFIERNO!

# MASACRE EN EL INFIERNO

(THE TEXAS CHAINSAW MASSACRE PART 2)



Above, from left to right: The original Mexican one-sheet promoting the film, and a promotional black and white poster featuring "Gordo".

## Catching Up With ChopTop...



**HorrorHound:** What's this we hear about your band Combuys?

**ChopTop:** Well, Yip it's me and six... Combuys is a band I have with Buckhead and Psychoface. Buckhead is the worlds greatest guitar picker, player, player and Psychoface is the worlds greatest Psychoface and... and he can play really good drums.

In fact, Combuys has two CDs of mental madness out. One of them is called Skeleton Farm, which is our name for Iraq. hahaha! Another one of them is called Celebrity Psychob, because we are all famous now, but were still crazy. Oh Yeeh... one is called Dunky Town which is named after the original name of Gillette

Wyoming. My great grandfather surveyed the Burlington Railroad route across Wyoming and Dunky Town used to be a tent city of whomers, ruggers and gamblers. They exploited the railroad gangs and that was the next town above Dunky Creek Wyoming. In honor of my great grandfather's great job of surveying the Burlington Railroad the company didn't give him a cash bonus which is what he wanted, instead they renamed Dunky Town to Gillette Wyoming. That was quite exciting. The next CD I want to call Abasco Cook. It's actually here a... you know... a picture of the letter L that had fallen down should be like it reads Abasco Cook. That would be funny, because Abasco is another CD that is out of print, but we are trying to print some more back up. Then we have Rent Home for Robots - the cover art was done by two different artist one is by a guy named Eric Pigma (holocaust.com) and he does alot of our artwork.

Then we also have another great artist who does alot of Buckhead's stuff called Frankenstein. Right now we are working on a Combuys DVD called Quackhead. Because there seems to be alot of ducks on the particular DVD, alot of ducks and games so, we call it Quackhead. It's going to be real cheap. I think we have managed to separate about 85 minutes out of it. [Dogs can hunt] for our stuff at either chop-topliquors and I think maybe Buckhead sells some Combuys CDs and t-shirts.com. Psycho never plays any where live. I think we have only played bar or five times in history. You know it is just something fun for me. To take some of our old weed garage bands and put them out as CDs. I am the vocalist and I write the lyrics and Buckhead does all the music and Psychoface plays the drums. Usually there is no bass guitar unless Buckhead plays bass in which case there is no lead guitar. I guess we would like Pines or something like that. Its progressive ROCK! You know it's not... Its not ghostly or what ever! But stuff is called what that guy



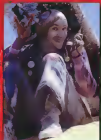
chobly to nothing like that. You know good die American rock'n roll. No but... but yeah but... waaaa. It has crazy lyrics and we sing about frozen and buried children, eating people with, monsters and organ donors stuff like that. It's kind of yeah, maybe it has a little bit of a dark theme but... hahaha... what doesn't these days.

**HT:** How did Combuys come to be?

**CT:** Combuys started because years ago I got into the horror autograph circuit. What I wanted to do was have more than just some fan10 posters to sign for the fans. So, I thought maybe I would talk to Buckhead because I had done some vocals on his Giant Robot album many years ago. We got along well he is a fan of mine. I called him up and I said "Hey man I would like to do some... can we maybe get together and do some mental music in my [sic] that I could sell at my table at these horror conventions?"

and he said "sure". We got together and I went really really well and we just kept hanging out and we are on the same way-length creatively so we just kind of ended up drinking out these times then Psychoface got involved and we ended up just... really having a great time hanging out and making music at Buckhead's old rehearsal studio in Ben Dren, California. So,

that is the story of Combuys.



**HT:** What are some of your (ChopTop's) ambitions?

**CT:** I want to do a movie I have been kicking around a movie idea which will kind of bring me back in some form or other. I have talked to Todd Hopper a couple of times and he would love too. He always is talking about doing a movie that maybe is specifically about me... ChopTop! It has not happened yet, I may you know know it has only been... hahaha... 20 years since we did Chainsaw 2.

**HT:** Would you (ChopTop) like to be immortalized as a collective action figure?

**CT:** Yeah, but that, that won't help me much. It would probably would be, be great and fun for the fans. I don't think it is going to help me out of potter's field though. Yeah... yeah I think that would be just fine. Well it is now time for me to make my exit... E-X-I-T!



Over the past couple months on both [www.horrorhound.com](http://www.horrorhound.com) and the official *HorrorHound* magazine, we asked fans to come up with their best, creative integrations of the cannibalistic family (as seen in *TCM2*). For a special reward, below is the grand prize winner in the first ever *HorrorHound* art contest, as well as a number of honorable mentions. Thanks to everyone who sent in their submissions!



The TCM2 cast. Art by Nadim Milovic



Dorian Whitehead's Sawyer family portrait.



Mike Givens' Leatherface.



Thomas Jayner's Ripley and ChopTop.

incredibly enthusiastic and full of energy and loyal. I appreciate getting to meet them and know them." Tom Savini: "People don't have to remember anything, it's all right there in living color anytime you want it."

#### Finally... The DVD!

After years (too many) *The Texas Chainsaw Massacre 2* will be available in a special edition format on DVD. Produced by MPI/Sony/MGM, this packed edition includes all new interviews with the cast and crew (including Tom Savini, Bill Johnson, Bill Moseley, Kit Carson, Lou Perryman), the rough-cut deleted scenes, behind the scenes features and the film in widescreen with a new 16:9 transfer. Commentaries, trailers, stills and more are all present to help make this the knock-out best-of definitive DVD release for the film. Look for it in stores this October in conjunction with the release of *TCM: The Beginning* in theaters, as well as the super-edition DVD release of the original film that started it all! Look for more on all these releases next issue of *HorrorHound*!

#### The Fans, The Merchandise...

One thing that is very apparent after all these years, is that *The Texas Chainsaw Massacre 2* has one of the more loyal fan bases of any horror film. The love and respect for the character ChopTop that Bill Moseley has shown over the years hasn't hurt this cause, as (for years) Bill dressed up like ChopTop at many conventions for photo ops with fans. On the road with his own brand of TCM2 merchandise (such as head-plats and coat-hangers) and ensuring anybody who attended the same conventions as him walked away knowing how much the character meant. Merchandise for the movie has always been difficult to find though, as *HorrorHound* figured out during the making of this issue. We luckily met a number of people who helped pull together the biggest collection of advertising and promotional memorabilia seen for the film, as well as a fair amount of fan participation via an online art contest (shown at left). This topped with the great support from the filmmakers helped make this issue. Not everything did make it into this magazine though - so check out [horrorhound.com](http://horrorhound.com) for exclusive content, including extended interviews and fan art that didn't make this issue!

A very special thanks goes out to everyone who helped pull this article together: Michael Fletcher, Larry New, Tom Harkin, Paul Davis, Simon (aka Dark Angel), Anna Smith, Tom Barber, Bill Johnson, Bill Moseley and all the fans and filmmakers of TCM2.



The twelve piece French Lobby Card set featuring movie stills and behind-the-scenes photos. Who's that in the window of the 'Hound walk? (about right?)



This issue *HorrorHound* Magazine shows it's pulled together on a character who has made a living out of creating bizarre artwork based on the creatures of the horror genre, as well as establishing a new art style which spawned the popular ToxicToons and where he also worked with such celebs as Melissa and Tessa Chelovek. *HorrorHound* Magazine 2's very own Clay Tap (Bill Mowley). Enter the art of Eric Pigors:

**HorrorHound:** When did you draw your first ToxicToons character and how did you come up with the name ToxicToons?



**Eric Pigors:** Wow, this seems like such a long time ago. Probably 1985-86 is when I found my own style. At that time I used to go into all the animation studios, and really enjoyed that each studio's film was unique in their own visual style. Plot growing up on MAD magazine really sunk into my head. I came up with ToxicToons when I did my first set of



postcards and was looking for a name to call my stuff. I was spray painting my backgrounds on the porch and the fringe door of TOONG spray was choking me and since I drew on TOONG I just put the two together and whoa. Plus my characters look kinda Toxic and ready the villains you see in old cartoons.

**HW:** Which of your personal favorite artist do you feel has inspired your art style the most?

**EP:** It would be between Jack Davis and B.K. Taylor who drew all the Odd Rods Bitches. His [Taylor's] Odd Rods had the most impact on me. I remember taking my quarter down to the 7-11 for candy at the end of our housing truck as a kid. I would see the Odd Rods box art staring at me. I would buy 5 packs for 20 cents and get about 15-20 of the hottest characters (living hot rods and a big stick of guns. I was so addicted to them that I continued buying them even after having staples of almost all the cards. When I got a Beta camera I cut up the stickers and did some stop motion animation with them. Jack Davis' 'You'll Be Laughing' made me and his MAD work also really had a huge impact on me as well as Pop culture, Woody Pulpsters and old animated cartoons. MAD especially sunk into my mind. Anything that was drawn weird or monstrous that I saw in my early years really interested me right away.

**HW:** How did the deal with Memo Teza (to produce ToxicToons action figures) come about?



**EP:** When I did my first ToxicToons Comic-Con (New Mexico) also had a booth and he saw my work and was interested in my doing a version of the Address Family for his boys... my style. A few years went by and he never happened. Then we ended up doing the 'Lair's Play of the Mungus' ToxicToons set. It was hard at first trying to pick a group of my characters to do a toy set of, but I had just finished my book 'Unleash Pigors' Chastity Ghafferty 'Gardens Story' and all the characters I picked were in this book. They just clicked when next to each other. The boys have gained me a lot of fans all over the world that didn't even know about ToxicToons.

**HW:** I understand you and ToxicToons make products, will they be available and where can fans get them?

**EP:** My friends Mark and Ron of Monster Effects made some, but they aren't any more. I have some more products in the works with Dan Post about possibly doing some designs for him. My stuff would be perfect for the Halloween market since in what I love to draw stuff about.

**HW:** Your fourth book was just released - can you give us an autopsy?

**EP:** Well it's a 96 page sketchbook that shows a lot of my process on how I think up these monstrous characters.

**HW:** You use to work for Disney drawing the villans. Can you tell us about that and what it was like?

**EP:** Well it was hard and a lot of fun. And the pay was good and healthy benefits are always a plus. I have since John Lasseter from Pixar took over things might change to doing hand drawn films again. We have been unemployed from 2-4 at Disney for 3 years now. The most fun character I drew there were Hades in Hercules and the Hyman in Lion King. Hercules was a lot of fun since they had Gerdal Scarso (who did Pink Floyd's The Wall) actually design the look. Plus Hades was almost like doing a more widely WS style of animation. I even got to do silent picture designs in Tigger and Pinocchio and they even used one of my characters and named it after my last name on the model sheets. Last year I got to design the Ed Edd and Eddy Halloween special's characters and it turned out really good.

**HW:** What horror films have inspired you over the years?

**EP:** I like the old ones like all the Frankenstein films, Roger Corman's Vincent Price films, TCM 1 and 2, Masters and Address Family in shows are my faves.







# UK CENSORSHIP

EVERYTHING YOU WANTED TO KNOW ABOUT BRITISH CENSORSHIP  
(BUT WERE AFRAID TO ASK)

Pre-Nastiness – 1971 to 1980

It is only par for the course that after the announcement of a brand new movie from directors such as Rob Zombie, Alexandre Aja or Eli Roth, that the horror fan base will have reservations as to whether the "beloved" MPAA will leave the film in a reasonable state for its theatrical exhibition. It is often the case in this day and age, that genre filmmakers will concede to the stringent scissors of the censor and willingly submit an 'R' friendly version of their work, knowing full well that they can release their immaculate vision in an unrated DVD later down the line, such has been the case more recently with movies such as *The Devil's Rejects*, *The Hills Have Eyes* and *Hostel*.

Board in February 1971 and the group of examiners were quick to pass the film on to the local authorities, stating that Russell's film was "a nauseating piece of film making". Trevolyan stood by his team of examiners proclaiming that the depth of filth depicted in the film warranted any foresight that Russell was out to make a piece of art, but wanted to push buttons and cause controversy. The chief censor drew up a two page list of recommended cuts that included Vanessa Redgrave's use of a chained body part as a dildo, a priest masturbating at the sight of naked hysterical nuns, and the infamous Rape of Christ sequence in which several of the "possessed", naked populace of the Convent writhe and manoeuvre very suggestively on a statue of Christ's crucifixion. A watered down version of *The Devils* was resubmitted in early April, but yet more cuts were required to release Russell's film. Finally conceding to the Board's demands, a considerably toned down version was passed with an 'X' certificate in May 1971, with the several minutes omitted by the censors becoming legendary among fans of the movie. Despite being aired in a documentary about the movie in early 2000, the movie is yet to have those scenes restored, suggesting that maybe a future DVD release is in the cards at Warner Bros.

by Paul Davis

Seemingly aware that dark times were on the horizon for the Board with the impending release of some of the most divisive movies in cinema history, chief censor John Trevolyan relinquished his post as the secretary of the BBFC after thirteen-years of service. Taking his place was former BBC television program maker and ex-school teacher Stephen Murphy, an individual who had to be excellent in public relations with the looming release of *The Devils*.

In his first three-years as the head censor of the Board, Murphy was faced with passing such features as Sam Peckinpah's *Straw Dogs*, Bernardo Bertolucci's *Last Tango in Paris*, and Stanley Kubrick's *A Clockwork Orange*, all of which caused a barrage of media backlash, as well as reorganisation from moral groups and the general public alike. Although all three movies did cause initial concern for the newly appointed chief censor (with both *Straw Dogs* and *Last Tango* requiring cuts to obtain ratings), Murphy had absolutely no objections when faced with William Friedkin's *The Exorcist* in January 1974.

Passed with an unrated 'X' certificate after its first examination, Murphy stood by his decision despite numerous protest from religious groups, most notably Mary Whitehouse's (self elected moral voice of Britain) 'Festival of Light' – who were most vocal over Stephen Murphy's refusal to revoke the certificate given to *The Devils* by his forerunner. Although Murphy accepted that *The Exorcist* had



Of course, while releasing movies unrated has always been an alternate route for horror in the United States, both theatrically and on home video format, the British government have always regarded the motion picture as a medium subjected to mandatory regulation – in short, the British public are being told what they can and cannot watch.

The British Board of Film Classification have acted as the United Kingdom's censors for the past ninety-four years, and as a young horror fan growing up in a land that for the longest time had the most stringent censorship laws in the Western world, I could not rent a copy of *Dawn of the Dead* that had the infamous head explosion in tact, see *Honky Tonk* or *A Serial Killer* until 1993 – albeit in a horribly re-edited version, and get this... I could not see *The Exorcist* AT ALL! Frustration is not even the operative word here.

Although the history of British censorship retains its notoriety amongst genre fans solely through the 'video nasties' panic of the early 1980s, the troubled times actually kicked off some eleven-years before the 'nasties', in fact just prior to the release of Ken Russell's (bel-con-tentious motion picture *The Devils* in 1971. Chief censor of the BBFC at that time, John Trevolyan, had been monitoring the progress of Russell's tale of satanic possession within the convent both rhabile, since before the movie had even finished principal photography; but left Russell to it based on his sincerity that his adaptation was faithful to Aldous Huxley's original documentary novel *The Devils Of Loudon*. The completed film (in Russell's vision) was submitted to the



TCM Banned... it happened!

caused a worldwide hysteria that opened up the Foodgates to public belief in demonic possession, he maintained that the sudden interest on the subject was a "social phenomenon" rather than a call to brandish the censor's scissors. In response to the chief censor's lack of moral fibre, the Festival targeted several London screenings of *The Exorcist* and brandished leaflets to queuing patrons, warning them not to open themselves to the "forces of darkness" by watching the movie.

By the time *The Exorcist* had come to the end of a very successful theatrical run, Stephen Murphy had already retired his scissors and abandoned post after only four years as chief secretary of the BBFC. With the British censor board lying battered and bruised, the new chief needed to be someone to restore confidence in the system: someone that would justify his decisions both to his board of examiners and the public. Enter forty-five-year-old, New Yorker, James Ferman, a documentary filmmaker who's interest was to act as the conscience of the industry, unlike his predecessors when he referred to as industry guardians. Upon his appointment in May 1975, Ferman was immediately faced with the submission of a low-budget horror movie that Stephen Murphy had already refused to grant certification. Trying its luck with the new chief censor, *The Texas Chainsaw Massacre* had previously been advised to seek certification exclusively through the Greater London Council on the grounds that the movie was simply too horrifying to certify for a nationwide release. Ferman agreed with Murphy's original decision and also refused to grant *The Texas Chainsaw Massacre* a theatrical release on the basis that it was "too good". Ferman declared that the film was "very persuasive all the way through, and you feel as though you are watching reality". As a result, the film was later granted an 'X' certificate for exhibition in London only by the GLC.

Saddled into his position as chief secretary of the British Board of Film Classification, James Ferman's only roof from the ethical fog came in response to films that portrayed either explicit scenes of a sexual nature (*Emmanuelle*), or pealed fun at religion (*Monty Python's Life of Brian*). The horror genre, it seemed, had been out some slack by the chief censor who saw films such as *The Omen* and *Friday The 13th* make it to the big screen uncensored - movies such as *Dawn Of The Dead* and *The Hills Have Eyes* also made it to cinema screens, but suffered minor cuts of around 12 seconds a piece. It appeared as though James Ferman had achieved exactly what he had set out to do, and that was restore faith in the Board's ability to justifiably make a million picture suitable for public exhibition in the United Kingdom; but the dawn of a new decade would see the emergence of a brand new technology that was out of the BBFC's jurisdiction. Classing itself as a publishing medium, the video cassette was tipped to be the forerunner in home entertainment, and with big budget studios hogging cinema screens worldwide, this was the perfect opportunity for small film companies to distribute movies that the theaters dare not show - movies that were just too damn nasty!

## Let's Get Nasty - 1980 to 1984

By December 1980 the Video Cassette Recorder had really taken the UK by storm, in fact there were more VCRs per home in Britain than anywhere else in the world. On sale at your local convenience store or gas station, the general public were free to rent such titles as *The Driller Killer*, *I Spit On Your Grave* and *Cannibal Holocaust* at such a minimal fee (although membership costs reached anywhere between ten and fifty pounds - so a maximum of around \$100), and it did not stop at adults, where as theatrical presentations were subjected to compulsory censorship, the video cassette was an unregulated format that did not bare any kind of certificate from a governing body - allowing children to rent any title they see fit as easily as they could buy candy. For the first time in the UK, the little guy had won, and movies that would never be shown on a big screen were being made available to the buying public. Of course, before long, this meant that the big boys from Hollywood, however sceptical they seemed about the evolution of home video, would jump in and start releasing titles for rental and purchase. By 1981 it was not unusual to see movies put out by Warner Bros, CIC (who acted for Paramount), or Columbia Pictures next to unknown companies such as Palace, Vico or Video 2000.

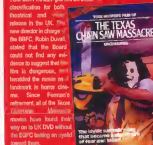
In November of 1981 the BBFC had come to an agreement with the British Videoing Association that ensured a voluntary code of conduct in which video de-



Following the barrage of negative publicity at BBFC Director, Stephen Murphy in 1974, a new year's reset resulted for the chief censor. Following an examination screening on March 12th 1975, the BBFC immediately refused to certify *The Texas Chainsaw Massacre* for theatrical display anywhere in the United Kingdom. Claiming that the problem stemmed not from the amount of gore in the movie (let's face it, there is very little), but the great length at which the scenes involving the torture and mutilation of the lead female are played out. Despite further submissions and efforts to have the film certified nationwide with new CIID members, James Ferman in May 1975, the distributors submitted the film to the Greater London Council who in August 1975 granted the film an 'X' certificate (with warnings of its content) to play exclusively in London cinemas.

Despite TCM being one of the most popular films in the 1970s video boom, the film once again found Ferman's wrath after the Video Protection Act came into play. While examining the Video Protection Act by a panel, Ferman refused to grant the movie a home video certificate, explicitly relating to Ferman's dislike as the pornography of horror.

The sequel did not let his misery under the scrutiny of James Ferman either. Although eagerly submitted for examination in October 1980, the cinema dated the release of TCM2, currently requiring out to release, until Canon eventually gave up and withdrew the movie from release in the UK. A similar tale befell the second sequel *Leatherface*: TCM3 in May 1980 - in which Ferman stated that this entry was by far the crudest of the three movies so far - that placed far too much emphasis on the torture and mutilation of its female characters. Following the retirement of James Ferman in 1989, the original TCM was FINALLY granted an uncut '18'.







## Top Ten Not Nasty... but not nice!



any problem with a movie that had already been legally certified by the BBFC.

While the DPP were trying their hardest to prosecute every movie that had made their list of 'Nasties' – around 50 or so titles by this point – the Government were already in the process of introducing a brand new private members bill that would warrant the regulation of the video cassette, either by the BBFC or a separate governing body. The sponsor of this proposed bill, Conservative MP Graham Smith, presented the 'Video Recordings Act' to parliament in the early months of 1984, promising that with new certificates and guidelines designed especially for the video format, both the conservative government and the BBFC (who had been assigned the duty of censoring videos, 'should the law pass') would abolish the 'Video Nasties' panic for good. The bill was passed quickly through government and brought into effect in 1984. The VRA would ensure that every video released in the UK would either face certification by the British Board of Film Classification (a 'c' or 'u') or would be pulled from distribution and banned from sale or rental in the United Kingdom. With the law system proving crucial, a handful of video distributors and retailers also went out of business, thus not allowing the movies they represented to be submitted for a certificate – although most of these happened to be on the DPP's 'Nasty' list and more than likely would not get passed the BBFC. The introduction of the Video Recordings Act left the BBFC with a backlog of over 8,000 videos to certify by the end of 1986... where as the DPP had just successfully prosecuted thirty-nine titles on their 'Video Nasty' list for breaching the Obscene Publications Act, citing that movies like *Last House On The Left* and *I Spit On Your Grave* were capable of 'depraving and corrupting' its audience without pardon. With a prosecution under attached to their titles, these thirty-plus films were certain never to see the light of day again, and it did not stop at those that were prosecuted.

## A Nasty Hangover – 1986 to 2001

With the BBFC now hard at work clearing the backlog of videos that required legally obtained certificates, over seventy movies – including those prosecuted by the DPP were refused a video license by the censors for breaching their brand new policy regarding sexual violence and explicit horror on home video format. Whereas the censoring of film only caused concern upon initial viewing by the public, James Ferman was very aware of the technology that allowed people to rewind and watch what they wanted over and over again, and it was this dilemma that saw Ferman notoriously refuse to grant certificates for two of his own leading legends – *The Exorcist* and *The Texas Chainsaw Massacre*. As it were, both films narrowly escaped the DPP's 'Video Nasties' list a few years previous, however both had an illustrious history with the British Board of Film Classification. Ferman had always stood his ground on *Chainsaw* as he refused to grant it a theatrical release back in 1975, maintaining that the psychological torture of the female lead was even more disturbing on home video because you felt as though you were watching a poor quality snuff movie – thus enhancing the terror? The horror? Everything that Tobe Hooper set out to do with the movie? Despite a tired argument from Ferman, he refused to budge on *Chainsaw*, and it was refused twice on video by two separate distributors. As for *The Exorcist*, it has long since been speculated that Ferman believed the passing of the movie in 1974 was the final nail in the coffin for his predecessor Stephen Murphy. In spite of being one of the best rental titles for Warner Bros since



**Screw Dogs** (1971) dir. Sam Peckinpah – Historically made WORSE by the belating of the BBFC when examined in 1971 (see main article). This uncut video cassette emerged in November 1980 from Gullit Home Video and circulated until 1995 when it was effectively removed from video shelves under the grounds that the notorious rape scene should never be accessible on home video. Despite failed attempts at a video certificate in 1999, the BBFC passed the film uncut for a DVD release in 2002.



**Death Wish** (1974) dir. Michael Winner – Granted an uncut 'X' certificate for theatrical release in October 1974, this *Bronson* classic was refused a video license in the early 80s due to its strong violent content. Regardless of a few heavily edited TV screenings in the 90s, *Death Wish* had to wait until February 2000 to be re-released with 29 seconds removed from it.



**Bad Browning's Frenzy** (1952) dir. Ted Browning – Serving the longest ban in UK cinema history, *Frenzy* was banned for over 30-years between 1952 and 1983. This remarkable film didn't make its home video debut in the UK until 1995 when it was granted a '15' certificate with no questions raised by the BBFC. The film has since gone on to have a reduced '12' certificate for theatrical presentations.

**Black Sunday** (1960) dir. Mario Bava – Rejected by the BBFC for a theatrical release in 1961, *Black Sunday* remained unseen until the pre-certification video cassette from Videomart popped up in October 1982. The film was later granted an uncut '15' video certificate for UK distribution, however remains an elusive find as it has not been submitted for video or DVD since 1990. The film has also been without a theatrical certificate since its release.

**The Exorcist** (1973) dir. William Friedkin – Frequently misclassified as a 'Video Nasty', the *Exorcist* had visits to the introduction of the 1984 Video Recordings Act. The video cassette originally appeared from Warner in December 1982 in a pre-certification version until the BBFC refused to grant it a release stating it was too risky to 'traumatize young viewers in the home'. The film was eventually granted an 15 certificate in 1999.

**The Texas Chainsaw Massacre** (1974) dir. Tobe Hooper – Banned upon its initial release in 1975 and another version of the VRA in the early 1980s. Chief censor in 1984, James Ferman, stated that the extreme close-ups of the female lead's eyes, accompanied by her screaming was too intolerant for a home viewing audience. TCM was released on video in August 1989.

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**Mesozoic** (1990) dir. William Lustig – Rejected for a theatrical release in 1991, an uncut video cassette appeared at the height of the 'Video nasties' panic in April 1993. However, considering the movie could not get a theatrical certificate, it really had no chance in getting past James Ferman for a video classification. In spite of another refusal in 1998, Anchor Bay successfully had the film passed '18' on DVD with a total of 58 seconds removed by the BBFC.

**Don't Answer The Phone** (1976) dir. Robert Hammer – Passed with a theatrical 'X' certificate with 60 seconds worth of cuts, the pre-cert video hit shelves around November 1981. However, with the materialization of the Video Recordings Act, the distributors World Of Video 2000 went out of business and the film was literally allowed for 17 years until Anchor Bay released it on DVD with an uncut '18' certificate in 2005.

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**City Of The Living Dead** (1960) dir. Lucio Fulci – Classified for a cinema release in 1961 with restricted cuts up to 45 seconds, subsequent video releases (three in fact, between 1996 and 1992) saw further cuts made up to 2 minutes and 21 seconds. However, all previous cuts were waived when the film was re-mastered and passed uncut for DVD in 2001.

**A Clockwork Orange** (1971) dir. Stanley Kubrick – The film whipped up a social and political stir upon its initial release in the UK in 1972. Reports of apocalyptic gangs terrorizing British citizens and even rumors of death threats to the Kubrick family saw the late director withdraw the movie from UK distribution after its theatrical run was completed. The film remained unavailable both theatrically and on video until Kubrick's death in 1999. The film was soon granted a theatrical certificate subsequently followed by an uncut '18' video release in 2000.

**Bad Browning's Frenzy** (1952) dir. Ted Browning – Serving the longest ban in UK cinema history, *Frenzy* was banned for over 30-years between 1952 and 1983. This remarkable film didn't make its home video debut in the UK until 1995 when it was granted a '15' certificate with no questions raised by the BBFC. The film has since gone on to have a reduced '12' certificate for theatrical presentations.

**Black Sunday** (1960) dir. Mario Bava – Rejected by the BBFC for a theatrical release in 1961, *Black Sunday* remained unseen until the pre-certification video cassette from Videomart popped up in October 1982. The film was later granted an uncut '15' video certificate for UK distribution, however remains an elusive find as it has not been submitted for video or DVD since 1990. The film has also been without a theatrical certificate since its release.





its 1980 release, Forman argued that 'the problem with *The Exorcist* is not that it's a bad film, it's that it's a very good film, its one of the most powerful films ever made. It's this power that is its problem on video.' He alleged that with children being able to access such a film in the sanctuary of their own homes, while mom and dad are not looking, they may identify with the main character and find the 'loss of control' on Regan's part to be a harrowing experience. Again, in his written notes concerning *The Exorcist*'s refusal, he brought up the notion of stopping and rewinding to watch the 'highlights' again, hardly the expected behaviour of a traumatised child one might add.

highly illegal in the UK, original 'Video Nasties' in their big camshill video pecking have created a little niche for themselves in the collectable market, currently fetch hundreds of dollars daily on eBay, with collectors forming all the mouth to complete their own set of original Nasties from the DPP's list. Prices currently range anywhere between \$30 to \$140 depending on the title, the issue and of course the condition of both the box and the tape. Other pre-censorship videos from the 1980-81 issuing period – *The Exorcist* and *Jane's Chamber of Secrets* – are also highly col-

With the introduction of certificate categories being implemented for film and video, all kinds of movies were falling victim to the Video Recordings Act's more inflexible guidelines. Even movies that obtained PG certificates such as *Indiana Jones & The Temple Of Doom* and *Robert Hood Prince Of Thieves* received a total of forty-five cuts between them, with twenty-five of those coming out of the opening scene of 'Temple' alone. The horror genre was still battling through, whereas the *Nightmare On Elm Street* movies were getting a fair treatment with the censors, films such as *Re-Animator* (11 minute and 42 seconds) and *Clive Barker's Hellraiser* (5 seconds) required a number of cuts to make it on to a video shelf.

With the Naxos now a part of the British Board of Film Classifications (BBFC) last past, the movies brought a small number of major concerns for the UK censors, to name a few: the five-year delay in releasing *Portrait of a Serial Killer* on video, the murder of British toddler James Bulger at the hands of two children with *Child's Play 3* being used as a scapegoat because the guilty parties had seen it recently, the video refusal of Larry Clark's *Kids*, and the voluntary banning of *Nature's Born Killers* in 1995 by Warner Bros. after sixteen children and a teacher were gunned down at a pre-school in Dunblane, Scotland. Despite these worrisome moments, the 1990s seemed to be an easier ride for James Ferman, who having survived the 'Video Nasties' panic – the hurricane that had rocked the very foundations of the BBFC, retired in 1999 and was succeeded by new Chief Censor Robin Duval, a man that immediately made an impact by releasing both *The Exorcist* and *The Texas Chainsaw Massacre* uncut, on video and available to the public for the first time in seventeen years.

Looking at a DVD rack, video shelf or in my local retailer these days, it is hard to believe that the "Nasties" panic ever took place. Albeit in cut versions, I can now purchase Last House on the Left, I Spit On Your Grave, The Evil Dead (which is now uncut) and Cannibal Holocaust – in fact almost all of the films placed on the Department of Public Prosecutions list is now available to purchase in the United Kingdom. While still

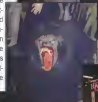
regard to a kind of violence that DOES NOT explicitly exhibit sexual intention or harm toward women and children (except for Gaspar Noé's invariable, which gleefully slipped through the screaming room with its infamous rape scene, untroubled by the censors), but the fiction is still very much in force, and "big brother" continues to invite himself into our home and tell us what we can and cannot watch. Sure, movies such as *Cabin Fever* and *Shaun of the Dead* can be sold to teenagers as young as fifteen without the accompaniment of an adult, but still I have the right to walk into my local DVD kiosk and purchase *Last House on the Left* in its uncensored form, and such of others that suffer a similar luck – then I will continue to vocally express the deliberation that censorship is degrading to human intelligence and deprives us of any real choice. On that note I shall borrow a quote from Anthony Burgess's *A Clockwork Orange*. "When a man cannot choose he ceases to be a man."

[illegible]



Grand World's Annual  
**HAUNTED**  
**ATTRACTIONS**  
Show

The second floor of the Donald E. Stephensons Convention Center is transformed into a hunter's paradise. Companies that cater mainly to the haunted attraction business have all their latest greatest frightening creations on display. The theme of this year's show seemed to be centered around the recently renewed interest in zombies and gore. While many companies showed off their new animatronics sure to make you jump, larger companies like Scare Factory had a pitch black room that hosted a skeleton covered life size haunted house complete with a maze and huge mounted headless horseman that was fully animated. Gore Galore was on hand with their larger than life costume props. Ghost Ride Productions had a very impressive display of gory life size characters like the Doctor, Motel Hog, Vampire Bride and a ceiling display of hanging animated bodies known as dangers and kickers. Magee FX showed off their amazing Werewolf and other gory prop highlights. Ed Edmunds of Distortions Unlimited could not be missed with their trademark animatronic props as, the guy in the electric chair has to be the most realistic animated prop ever. Let us also not forget Distortions amazing highly detailed line of mask. Harb's Meat Shop had a small stand complete with all your favorite cuts of... meat. Many other companies were spread throughout the showroom such with their own unique scare innovations, Fog machines, hopping toxic waste barrels, changing portraits, man-eating plants, jumping zombies and scene after scene of gruesome horrors. If you own a haunted house or haunted attraction of any kind and want to insure the best possible scare products, then this show is a one stop shopping must!



George A. Romero



# HORRORHOUND

at  
**MONSTER-MANIA CON 5**  
MAY 19-21, 2006

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ON THE ROAD  
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Horror Movie  
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What can we say about Monster-Mania Con 5 other than it being one of the most amazing horror conventions to date? The guest line-up was simply a HorrorHounds blood soaked dream come true - thankfully due to such a large guest list and well orchestrated autograph lines that moved rather fast. George A. Romero & Lance Henniksen were signing in a spacious room located at the front of the Hotel, while the main autograph room boasted such names as Jeffrey Combs (*Re-Animator*), Richard Brooker (*Friday The 13th Part 3 - Jason*), Ricou Browning (*The Creature*), Tony Todd (*Candyman*), David Naughton (*American Werewolf In London*), SPFX Wizard Greg Nicotero (*Evil Dead 2*), Jennifer Baxter (*Land of the Dead*), Andrew Divoff (*Wishmaster*), Eileen Dietz (*Exorcist*), Tim Thomerson (*Trancers*), Howard Sherman (*Day of the Dead's Bub*), Sid Haig (*Captain Spaulding*), Bill Moseley (*ChopTop*, *Otis*), Diamond Dallas Page (*Devil's Rejects*), Doug Bradley (*Peehead*) and Hellraiser Cenobites: Peter Atkins (*Barbie*), Simon Barnford (*Butterball*), Nicholas Vince (*Chatterer*), Barb Wilde (*Female Cenobite*), Gary J Tunnicliffe (*Bound Cenobite*) and the stunning star Ashley Laurence (*Hellraiser's Kirsty*). Ken Cranham (*Doctor Channard*) and Mike Regan had to cancel due to film work. Charles Band was on hand to promote and sell Full Moon DVDs and collectibles to fans. Hugo Award winning artist Vincent DiTate was also available with his amazing *Creature from the Black Lagoon* and *She-Creature* prints. Events included Friday horror film screenings complete with introductions from the stars and Q&A on Saturday. On Sunday, an auction was held with all proceeds going to Cure Autism Now. The dealer room and hall were also buzzing with collectors and vendors like Monsters HD, The Monsters Company, Hollywood Book and Poster Company, Fright-Rags, Nightowl Productions, Horror Idols, The House of Mysterious Secrets, Nostromo Design, and many many more. HorrorHound will be featuring an article at a later date entitled *How To Survive A Horror Convention* and we narrowly survived this one. We want to extend a huge thanks to everyone who purchased magazines and stopped by to show their support at our table. Thanks also goes out to the friendly folks at the Cherry Hill Hilton, who hosted the event. Hope to see you all at the August Monster-Mania Con 6. Be sure to check out the guest list as it is set to include Robert Englund (*Freddy*), a *Lost Boys* Reunion, *Friday the 13th* Reunion and many first-convention-ever guests. Go to [www.MonsterMania.net](http://www.MonsterMania.net) and check it out right now!

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The 1955 film "The Last Days of Pompeii" is a rare find. The film is a color print of the original black and white film. The movie is a 1955 film. The movie is a 1955 film.

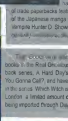
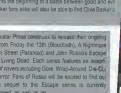
The 1955 film "The Last Days of Pompeii" is a rare find. The film is a color print of the original black and white film. The movie is a 1955 film. The movie is a 1955 film.

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DC's Masters of Horror series finished their second story arc based on Poe's "The Hound of the Baskin Family" (H.P. Lovecraft's classic tale, as envisioned by director Stuart Gordon). Written by Ivan Brandon, art by Dennis Colton, inks by Ben Jones.



Dynasty Entertainment presents yet another crossover no one thought they would see: *Dynasty's* Army of Darkness. The Sam Raimi-created series will be taking the place of the regular *ADO* series, as the now bi-monthly mini-series features the creative team of the legendary Roger Slam, Kurt Busiek, and artist James Fry. Covers shown by artist George Pérez and *ADO* favorite Nick Rusciano.

Released in its original Japanese format (translated into English for the first time) comes this Daiei-Horisei Comical production of *Old Boy*. As intense beer-knuckled urban thriller in the tradition of *Pulp Fiction* and *Payback*; this is the manga that inspired the critically acclaimed 2003 film. Directed by Chun-Wook Park, horror fans will not want to miss out on this disturbing film - or the story that inspired it all.

By the fifth *Ryū* Danjess takes a hiatus for the Danjess—saver fans will be able to hunt down a number of comics featuring the chowchow wielder Ash and his adventures. A *Tales of Army of Darkness* (1-91) available, as well as an ongoing series (moving forward after his encounter with Herbert West, the Re-Animator). Ash finds himself in a very dark story for fans of the classic films: *Evil Dead* (1-91). School, the story ran from issue 1 through 7. Starting with issue 8, *Ryū* has a whole new host of problems including the legendary *Disco!l* Classic monsters attack as Ash faces one of the more landmark adventures he has faced to date. *Running Down Rivers* (1-91). Ash then went on to *Goemon*.

**Graphic:** This dual-format comic will feature a 2-part adaptation of the master of the zombie Barker's evil journey into the fantastic. The Great and Secret Show. Adapted by Chris Ryall (Shaun of the Dead: the comic) and artist Gabriel Rodriguez (George A. Romero's Land of the Dead), this series presents the beginning of a battle between good and evil that will span many decades and different dimensions. Comic and Barker fans alike will also be able to find Chris Barker's *The Thief of Always*, now available from IDW.

Avatar Press continues to release their ongoing line from Friday the 13th (Bloodbath), A Nightmare on Elm Street (Paranoid) and John Russo's Escape of the Living Dead. Each series features an assortment of covers including Gore, Wrap-Around, Die-Cut, and Terror. Fans of Russo will be excited to find out that a sequel to the Escape series is currently planned as well as an



all trade paperbacks best of the Japanese manga *Shōnen Hunter O. Show* (1994) (1-56466-000-0, \$14.95).

They also were selecting the suit worn by the Real Ghostbusters trade paperback series, *A Hard Day's Fight* and *Who You Gonna Call?*, and have selected the title of the series, *Which Witch a Which*. Printed in London, a limited amount of these TPBs are being imported through Diamond Comic.



Dark Horse Publishing will release the new John Landis biography (written by Giulia D'Agnoles) on July 25th. This 250 page book chronicles the career of the famed Hollywood director via exclusive interviews with Landis as well as striking essays, interviews and remembrances with Landis' colleagues Joe Dante, Rick Baker, Jack Arnold, Jim Abrahams, Frank Oz, Wes Craven and others all help in this celebration of the respected filmmaker. Full color and black and white photographs and illustrations exclusive to this book also are included throughout from the various films of Landis' career (including *An American Werewolf in London*, *Twilight Zone*) and a special foreword from actor/director Dan Aykroyd is attached. Giulia D'Agnoles is a film journalist and serves as a director of the Torino film festival hosted each year in Italy. This marks the first time a biography/autobiography has been produced on the director. Suggested retail price on this book is set at \$24.95.

Although this writer obtained a copy of the *See No Evil* novelization as a giveaway at a recent horror convention, fans of *WWE*, *Kane* or *See No Evil* will be pleased to know that the book is available in stores for the low price of \$7.99. Fans of Kane will also want to pick up the new *Journey into Darkness*, a novel detailing the character history of the wrestler Kane and all his dark and secrets.



The *Shadow of Frankenstein* (by Stefan Petrucha) and *The Bride of Frankenstein* (Petrucha's Bride (Volume 1, by Elizabeth Hand)) are two of the latest novels to be produced by Dark Horse Press. Priced at \$6.99 a piece, these 275 page books reinterpret the memorable characters from the Universal Pictures' classic films. Of these author Elizabeth Hand's past works "One of the most sheerly impressive... overwhelming beautiful books I have read in a long time" - Peter Straub, author of *Ghost Story*. The novels will be available this July (*Shadow*) and September (*Bride*).

By Lloyd Kaufman and James Jahnke. *The Toxic Avenger*. The Novel as a new, gritty version of Kaufman's 1985 cult classic film that "lays true to the original while throwing in modern references to keep the story fresh." This bloody "masterpiece" is priced at a fair \$13.95. No Trane fan will want to miss out on this "collectors item".

The Zombie subgenre will soon receive a jolt with *Zombiemania: 85 Movies to Die For*. Due this August, the book includes a brief history of the zombie in cinema, an exhaustive title index with over 500 films described and cross-referenced with all of their alternate titles and a "Coming Soon" appendix listing many more zombie movies soon to be released. Definitely a zombie fan must!



## Zenescope TAKES AIM

Zenescope Entertainment (a graphic novel and comic book publisher) has signed a number of new publishing deals that will put the company square in the middle of the horror arena. Zenescope signed a deal with New Line Cinema to develop and release a series of comic books based on the hit film franchise: *Final Destination*. The first arc, *Spring Break* is a five-issue comic book series featuring art by Will Eisner Award Winner...

Gregory. The first issue shipped this February with subsequent issues being released. A graphic novel collecting the series is planned for a September release. Also due in stores this September, is the new mini-series based on the New Line film *Seven*. The deal is a unique concept adding a new chapter to the successful feature film by introducing these comic book mini-series to *Seven* fans. Each story in the *Seven* mini-series (and eventual graphic novel) will feature a different creative team tackling one of the seven deadly sins. Talent such as Rayen...

Gregory, Josh Medors and Christian Benenck have been tapped to work on the series. Cover art shown here.



## DISCLAIMER

First and foremost *HorrorHound* does not seek to glorify the actions of serial killers or mass murders over the course of these articles. Our only interest is in providing some insight into the public intrigue surrounding the actions of these individuals. Our goal is to provide a kind of history of films based on serial killers, as well as the influence they have had on cinema in general. Since the year 2000, several biographic style films have been released based on some of the most heavily publicized serial killer cases in the United States. Some of these films leave little to the imagination, while others just begin to scratch the gritty surface of these morbid true tales.

Hollywood has borrowed many key elements from these real life monsters and the murders they have committed. After all, these events have heavily influenced the horror film genre significantly over the last 40 years. Moving horror away from its science fiction roots and into the realm of reality. Films like *Psycho* (based on serial killer Ed Gein) ushered in a new style of horror film. *HorrorHound* now needed to believe that what was happening up

on the screen could really happen to them outside this theater. The evolution was inevitable with current events and an ever changing complex world. You might find yourself conflicted, asking "am I sick for watching serial killer films?" The first television broadcast film to introduce the public to a true serial killer murder case was based on the Manson murders titled *Helter Skelter*. When *Helter Skelter* aired as a two part television mini-series, in April of 1978 on CBS, it averaged 38.4 ratings/54 share over two nights and is the highest rated two-part made-for-TV movie ever. America's morbid fascination and curiosity was well documented on those two nights. This should have been no real surprise as the book was a #1 best seller. All of this proving that the public at large shares a sense of morbid fascination. Serial Killer movies can work on many levels, some as a courtroom dramas about crime documentaries, and mostly as creepy horror films. Let's now look at our second article to cover these maniacs and the films about and inspired by them.

## ED GEIN

BY JESSICA DWYER



Ed Gein was never known to have wielded a chainsaw like our apron wearing friend, however, there is no doubt that Gein not only inspired the creation of Leatherface, but Robert Bloch's *Norman Bates* along with many of horror cinema's most disturbing killers. Gein's story is the stuff of legend, and has been used to not only scare children, but adults as well. It's not entirely clear what all Ed Gein may have done over the years as he roamed the dark of Wisconsin's unknown streets. There were too many bodies and parts found in his home leaving too many questions unanswered to know the true extent of his crimes.

Ed Gein was born in Plainfield, Wisconsin on August 27th, 1906; the second son to George and Augusta Gein. Augusta wanted a baby girl and was very disappointed with another male in the house (probably playing a part in what would later be brought to light of Ed's interest in sex change operations and some of his nocturnal activities). A devout Christian, Augusta spoke the words of God every night and day to her boys. Her husband George was useless as a provider - a lush and a broken man... and Augusta never let him forget it. By the time George died in 1940, he'd been reduced to a quivering pile of alcohol addicted bones.

Ed adored his mother and despised his father, who was prone to make fun of his funny eye and slow-witted ways. Augusta was his world; she was the mouth of God, and she was inflexible. In Ed's eyes, she was everything. At a very young age, Ed walked in on his mother and father slugging one of the hogs on their remote Wisconsin farm. The image was imprinted on Gein's mind forever; his mother covered in the same and blood of the hog hanging from the roof of the shed, the body gaping open. It foreshadowed another early similar (and far more sinister) image that happened years later.

As is said, it's still unclear as to what all Ed is responsible for. Many believe that his own brother was one of the first to fall under Gein's hand. Ed and his brother, Henry had gone out to fight a fire on their property one night and had reportedly gotten separated. Henry Gein's body was found by authorities after Ed led them right to him. When asked about how this was possible (as he had told them he'd been unable to find Henry before) Ed replied "Funny how that works." Henry's body wasn't burned at all, unlike the ground he was found on. His clothes were sooty and singed, but not a lick of fire had touched his skin. The only outward sign of damage was some scalding bruising that covered his head. Henry's death in 1944 was attributed to asphyxiation and not murder. With both his father and brother gone Ed was left with only his mother - but this wasn't to be the case for long. A year later in December of 1945, Augusta passed away of a stroke. Ed was alone.

Ed's mind had been fed with a steady diet of true crime magazines and books on the cannibals and head hunters that lived on islands far from Plainfield. Along with

Augusta's frequent sermons on the evils of women and sins of the flesh, Ed had been reading and creating his own form of belief. Nazi war stories of Hitler's women of the SS and their creating of lamp shades from skin, along with tales of body snatching in England had made their way to Ed's hands. Alone with only his stones and a steadily deteriorating farm house for company, Ed's imagination was able to take over. It wasn't just these sordid tales that Ed found interesting though, as he had read about a fellow that had come back from the war and had changed his sex. Fascinated by this possibility, Ed apparently decided to see if he could do it himself.

Over the next ten years, between baby sitting the local kids and working odd jobs, Ed Gein was a busy man. Nightly visits to the graveyard gave him plenty of material to work with. He scanned the obituary like a grocery list. Sadly, the naturally deaf weren't enough for Ed, and many mysterious disappearances in the Plainfield area began to occur - one of which was of his lover, Mary Hogan, who resembled Ed's mom greatly. After the disappearance of Mary, Ed joked with locals saying "I know where she is, she's over at the house right now." They just laughed.

Ed had made himself a suit from his girl's complete with mask and hair. Late at night, Ed reportedly went out dancing in his "work", banging a pan or a drum and yelling up at the moon. Ed's downfall came when he couldn't resist the appeal of Bernice Worden, a local business owner, whose son, Frank helped run the Worden Hardware shop. Bernice was another matronly woman, big like Ed's mom. While all the men in town were hunting deer (including Frank) Ed shot and killed Bernice, taking her body back with him to his farm. Ed made a mistake of leaving behind a receipt with his name on it and this was enough to clue Frank in on who might have taken his mother. While Ed was eating dinner with a local family, as he often did, the sheriff went out to his house... what was found there shocked the nation.

Bernice was found in the shed - that same one where Ed's parents would slaughter the farm animals. She was hanging by her ankles, slit open and headless. The men on the scene were horrified and quickly got in contact with their station. Ed was picked up without incident, but that was just the beginning. Inside the filthy covered house, the police found the head of Mary Hogan inside a brown paper bag. Also found were the skin lamp shades Ed had taught himself to make along with bowls that were fashioned from human skulls. A container was found full of vaginas that Ed had har-



Original books on the subject to check out



vested. The atrocities continued, with Ed's woman suit and a freshly made mask created from Bernice's face. It's estimated that there were some 15 bodies inside the house in various pieces. Needless to say, this was the most shocking story ever to come out of small town America. Ed Gein, the man whose families had entrusted to baby all their children had a collection of homemade shrunken heads hanging from his bedroom wall, and had possibly been practicing cannibalism. Suspicion ran rampant about what the "special version" he'd been giving out to towns people for years actually was. With all these other grisly finds came one more surprise - behind some wooden planks was discovered Augusta's bedroom. It had been preserved exactly as it had been the day she

died. Ed created a shrine to his mother that was never touched by the decay that the rest of the house had succumbed too.

Gein was found mentally incompetent to stand trial, and was committed to Central State Hospital. Then in 1978, he was moved to Mendota Mental Health Institute where he died in 1984. He was considered a very quiet and model "ward of the state".

The Gein crimes and their discovery was a wrecking ball to the wide eyed innocence that the 50's were known for. Small town America was forever changed. Gein may have died at the ripe old age of 78, but his legacy would haunt history books and movie screens for years and years to come.

## EDGEIN BIG PICS

There have been many horror films that have been directly inspired by Ed Gein, but there are some that stand head and shoulders above the rest. The first and foremost is *Psycho*. The novel that inspired the film was written by Robert Bloch (shown below). Bloch was living near the site of the events at the time. He has claimed that most of the similarities between Norman Bates and Ed Gein were coincidence. Needless to say, Norman could have been family. With the complete and utter devotion to his mother, his love of taxidermy and soft spoken manner, Norman Bates owes much to Gein. The cross dressing ways of Bates also speaks of Gein and his sexual identity issues. Not only that, but the way Norman kept his mother and her room so well preserved are hard to hand with Ed's need to keep his mother's bedroom just as it was when she died.

Jessie Chismaw Massacre by Tobe Hooper states at the very beginning of the film that it is based on "true events." TCM's dilapidated farm house, with the many bone and animal skins, along with Leatherface and his infamous mask speak of many of Ed's hallmarks. Furniture made from pieces of their victims and the cannibal nature of the family screams of Gein and his preparations.

*Damaged*, made in 1974 (the same year as TCM) changed the name of Ed Gein to Ezra Cobb. In this version of Gein's story Ezra decides to dig up his dead mother (something Gein said he never did) and takes up taxidermy and murder to start patching her up. The film even takes place in Wisconsin. If it wasn't for the bio-pic of Gein, released over 20 years after *Damaged*, this would be the most accurate portrayal of Gein in cinema today. MGM has gone so far as to release *Damaged* in a DVD double feature with *Motel Hell*, another movie heavily influenced by the Gein story. Readers who picked up *HorrorHound* #1 will remember seeing an all-region copy of *Damaged* as part of our "10 Reasons to Own an All-Region DVD Player". This foreign DVD features plenty of extras furthering the Gein comparisons.

Ed Gein (aka in the Light of the Moon) is the true story, and to date, the only bio-pic about Ed produced. Starring Steve Railsback (who also portrayed Charles Manson in the film *Helter Skelter*), showing Ed in a rather sympathetic light. You see a lot of what made Ed into the skilled individual he grew up to become, from the beatings he received as a child to the ridicule he received as an adult. We see it all. The film makes it seem that Ed was

reluctantly following instructions from his dead mother, with Augusta haunted him from beyond the grave, pushing him to commit murder and to cleanse his world of the harlots and whores. Showing Ed, if nothing else, as a dutiful son.

Outside of these films, which all have direct influence from these crimes, a number of documentaries have been produced over the years - most of which are attached to various DVD releases for *The Texas Chainsaw Massacre* - the more prominent being *The Shocking Truth*, which first premiered on the UK SE release of the DVD, which will soon be available in the US thanks to the upcoming SE TCM from Dark Sky, which hits stores this September. In this documentary, the filmmaker looks nearly at the

influence Gein had on the creation of *Leatherface*. Below is a list of even more films inspired by the life and crimes of Ed Gein.



Before *DAHMER*, Before *GACY*, There was *ED*. Actor Steve Railsback's record understating as a famous serial killer serves just as chilling as his first. Another perfect performance gives us a glimpse into the mind of the man who's acts appalled the world. This is the second part of our interview with Steve Railsback as he discusses his role as the infamous Wisconsin cannibal Edward Theodore Gein in the film aptly titled *Ed Gein*.

**HorrorHound:** Please give us your interpretation of Ed Gein.

**Steve Railsback:** He is incredibly passive, schizophrenic... he couldn't make a decision so, he calls his mother back from the dead. A lot of the film takes place in his mind. He called her back from the grave to ask her what he should do. Because he was so passive he didn't know what to do himself.

**AM:** How did you prepare for playing the role of Ed Gein?

**SR:** I read all five books written about him. I went to UCLA's psychiatric department and took out books about schizophrenia and characteristics of it. I did a lot of study even. The thing with Gein was I had three and a half months to prepare. I was the executive producer on that. Since I had a lot of time I pretty much had to dig out.

**HK:** What has people's reaction to the biopic *Ed Gein* been like?

**SR:** People's reactions have been great. They love the idea that I was not interested in doing a stoner movie. That I wanted to do a character study. *Random* have been very positive and most people think it is scarier. Anybody can have blood splashing out of limbs - that is not scary to me.



## GEIN INFLUENCED FILMS

The following is a list of Ed Gein influenced films featuring mother loving psychos, skin wearing scary transvestites and flesh eating Hicks. Check out these films; in order of release.

- Psycho*, 1960
- Gross-out Tacos*, 1967
- Three On A Matchbox*, 1972
- Tease Chainsaw Massacre*, 1974
- Damaged*, 1974
- Motel Hell*, 1980
- Misery*, 1980
- Friday the 13th Part 2*, 1981
- Silence of the Lambs*, 1991
- Dead Alive* (aka *Braindead*), 1992
- Ed and His Dead Mother*, 1993
- House of 1000 Corpses*, 2003



# Gore Hound

## Skate GORE: PUTRID ART

If you are a fan of punk, skating, beer, and the large Italian-Americans we would like you to meet the artist known as Putrid. Originally from Colorado and currently sprawling his putrescent works of art out of his windy city of Chicago, he spends much of his time listening to grinding death metal and watching his favorite gore films.



ing his favorite gore films *Re-Animator*, *Bill & Ted*, *Crash of the Dead* and basically any film with an overabundance of spewing bodily fluids. Putrid has had his gruesome art displayed on everything from skateboard decks, wheelies and stickers for skateboard companies (Anti-Hero, Conscience, Crenshaw and Black Tooth). While also doing artwork for tattoo parlors and covers for death metal bands like *Righteous*, *Blasphemous*, *Phenomena* and *Blackboard Bleeds*. We asked how he received the name Putrid and his response was "I required my name from the first Anti-Hero board I did called 'This Zombie Introduce to Rancid Lushness' and



Megaphone Chyne pretty funny and ridiculous. Gears inspired life, always I got shortened to Putrid and just kinda stuck." To view more of Putrid's artwork visit: [www.putridart.com](http://www.putridart.com)



# THE SICKNESS IS COMING ON...

If you are not a fan of independent over-the-top low-budget splatter films then you can turn the page right now. If you are a true neuro junkie then let me tell you about a new indie DVD release from our good friends at Unearthed Films.

**Morbid Vision Films' Bone Sickness** directed by Brian Paulin whom you may know from such titles as *At Dawn They Sleep* (a story centered around vampires, demons and angels) and the *Tomb Raider* parody *Mummy Rador* (where we see Misty Mundae commit necrophilia with an erect mummy). Paulin's mission this go round is gore, gore and more glorious gore and he succeeds. Even going as far as filming ten extra gore scenes exclusively for the Unearthed Films' DVD release. Alex McNetti is sick. He has a degenerative bone disease.

Disastrous his wife Kristen turns to his close friend Thomas Granger for hopes of a cure. Thomas (played by director Brian Paulin) begins to feed Alex ground up bones and meat from dead bodies, as a form of alternative medicine. Something goes wrong as Alex begins spewing bloody worms from mouth and

rectum in a scene sure to make you squirm. Soon the dead begin to rise from their graves with a unsatiable hunger for human flesh. The film, while on a very tight budget (\$2,000), delivers everything from nudity, car crashes, to gun battles with the undead.

Most of the budget seems to have gone to the right place and that is the gore factor. Exploding skulls and zombies munching on everything from the large intestines to sipping up spritz of blood from severed heads. The film's finale is a true slaughter-fest, as the police and SWAT team combat the cadavers till the bitter end. Shot in Massachusetts and Rhode Island, the film has a rural West Coast setting. The feature's living dead inhabitants are reminiscent of early Italian zombie movies like *Fulci's Zombi* and *Bianchi's Burial Ground*. I can't say enough about the over-the-top overly-abundant amount of gore scenes. While some critics will be quick to pick at the film's plot and act-



top overly-abundant amount of gore scenes. While some critics will be quick to pick at the film's plot and act-



ing till his bony rib cage is exposed while heckling the film makers efforts. It is very clear that lot of dedication and love was put into making this picture. While most video store horror is created just to make a quick buck, we hope all GoreHounds pick up this indie zombie flick for your spewing pleasure. You may be in for a real malodorous treat!

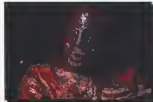


Unearthed Films is back on the spleen and have us "hard-gore" GoreHounds in their sights. Two Russian splatter flicks *Nails* and *Visions Of Suffering* are set for DVD release by Director Andrey Iskanov. While fans of

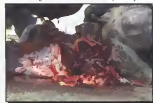




the cult classic, *Frankenhooker*, will finally see an uncensored anamorphic DVD release packed with bonus material and a making-of featurette introduced by (special makeup effects artist) Gabe Bartalos, video interviews with Patty Mullen and Jennifer Delora and commentary by Frank Henenlotter and Gabe Bartalos. *City of the Living Dead*, the first animated zombie filled gorefest DVD, is nearly ready to



explode all over store shelves. The infamous *Violent Shit* series by German Director Andreas Schnaars will also see US DVD uncensored releases. *Red Room 1 & 2* from director Daisuke Yamanouchi could very well be the next most controversial DVD releases from Unearthed since the notorious *Gunera Pig* films hit DVD. There is just way too much



Unearthed Films upcoming DVD release information to tell you about in the allotted space available. So right now, go to [www.unearthedfilms.com](http://www.unearthedfilms.com) and read up and prepare to throw-up... your arms that is. ☹



## AN INTERVIEW WITH A GORE LEGEND JOEL M. REED

With the *Satanic Concert* releases of Joel M. Reed's *Blood Bath*, *HorrorHound* felt the time was right to duck in on one of the true luminaries of shock cinema - Mr. Reed.

**HorrorHound:** What inspired you to write and direct a horror anthology (*Blood Bath*)?

**Joel M. Reed:** I really don't know. I love the genre. It was a script I had stung around.

**HH:** Most of your films have become somewhat obscure since the advent of DVD. With the release of *Blood Bath* will we expect to see more of your films released to DVD?

**JMR:** I have a couple of more available, but I'm more interested in new productions.

**HH:** Do you still intend on filming *Blood Sucking Freaks 2* and can you please give us an update?

**JMR:** As soon as I put it together, I will have some interest in it.

**HH:** Is the plot still going to center around a girls school and include Sord's brother?

**JMR:** One script I have is exactly like that. A girl's training school for virgins. Rather sharp discipline. The other deals with two brothers that make horror films in New Jersey. Cheap horror films. They film on location down South and run into people-eating ghouls. There is a script about a mad cult at the end involving a mad cult film critic who has 67 wives.

**HH:** How does it feel when you hear that *Blood Sucking Freaks* is the most disturbing film ever made to this very day?

**JMR:** I thought it was a gag. I only made it at the suggestion of potential backers. I am not really into SSM.

**HH:** What advice would you give to a filmmaker who might attempt to remake *Blood Sucking Freaks* (and would you even like to see a remake done)?

**JMR:** Only if I do it. Some idiot announced that he is doing it under the auspices of Troma and was raising money. My lawyer turned it over to the SEC and the DAS office. They will tell me as video-director-producer. All I can say is I have rights to all the copyrights and will soon announce my own special DVD of the original.

**HH:** How do you feel about gore films (*Like Blood Feast*, *Dead Alive*, *Re-Animator*) and excessive gore in films?

**JMR:** Actually, I never got to see Herschel Gordon Lewis films until I made *GGP*. I think some of the new films are much more gory like *Audition* and *Old Boy*. Almost unwatchable.



Your source for the latest news on the upcoming issues of *HorrorHound*, online exclusive movie, DVD

and video game reviews, fan art, horror movie and collectible news updates and your fastest source for ordering those missing issues; or to subscribe!







# LEATHERFACE

## THE LOOK OF AN AMERICAN LEGEND

A misunderstood inbred, chainsaw-wielding maniac with a cannibalistic hunger. He crafts masks out of human flesh with the leftovers being used as home decor (among other things). Is it to instill fear, cover a disfigurement, or become his victim? Leatherface's true identity has remained a mystery. Only with the recent remake of the classic film are we shown the face behind the mask for the very first time. While this was of course not his original creator's decision we are still left to ponder what Leatherface's reasons for donning such a horrific visage could have been.

Robert A. Burns constructed all the original (three) masks seen in the 1974 *The Texas Chainsaw Massacre*. The one we first see (most) in the film is referred to as the 'Killing Mask' due to all of the murders in the film be committed while wearing this mask. The second was the 'Old Lady Mask'. While sporting this guise Leatherface is seen acting as a surrogate mother to the family, right down to wearing women's clothing. The third was the 'Pretty Woman Mask' seen during the dinner scene, caked with make-up and lipstick. This mask accompanied with a dress suit is a representation of getting "all dressed up" for the family's "unexpected dinner guest". These gory masks were truly the most startling images to penetrate movie theaters across the world (for that time). Leatherface became a true horror movie icon and his appearance continues to inspire the horror film genre to this day.

A mixture of fiberglass insulation surrounded by latex rubber was used to create the translucent styled leather-looking one-of-a-kind masks. The short aging process even brought out the decomposing skin tones no paint could reproduce. There is no question that the mask and props seen in the film (complimented with the grainy look of the picture and psychotic storyline) continues to stain the brain of anyone who views the film. Are these dead skin hero masks still in existence today? The question was answered for Horrorhound before it was even posed. Edwin Neal (the Hitchhiker from the original TCM) sold off a number of props and two of the original hero masks ('Old Lady Mask' and 'Pretty Woman') through Heritage Auctions on July 17, 2004 in Dallas, Texas. We asked Ed to

give us the facts on how he came into possession of these historic horror film treasures, and if he could help clear up the mystery behind them.

"Acton Furniture in Austin, Texas obtained the units when Mr. Hopeless quit paying his storage charges. A scene designer friend of mine, Michael Sullivan, was passing by and saw the stuff on the curb in front of the furniture company and called me early that morning. They were at that point of selling off the stuff by the box! With nary a clue to any of it's significance... everything was there..."



The classic photo showcasing the original three hero masks from the historic film.

"Polar, Paul, and Mary doc"... Farrah Fawcett's first commercial "Eggshells" (Tobe Hooper's first "opic"), etc... I quickly went over and purchased every box that was still there with my life savings of \$432.18. I was able to track down some of the boxes that had been sold, INCLUDING the A & B rolls of the original film that some yahoos were gonna cut up and "re-edit" to make "funny" home movies. With the help of another industry

friend, the legendary movie director/producer dealer, Ronald Moore, we were able to trade STACKS of movie passes from a theater Ron was working for and we got a lot of the stuff back, the DAY before they started chopping. Hope this clears up some of the mystery, although, as a screenwriter, I strongly vote to perpetuate the myth of me arm-wrestling Darre Hooper in the front yard... whoa dogies... that'd be a scene, would it nt? I'm grabbin' boxes and throwing 'em in my '79 Deville trunk... and she's poundin' on my bum with a broken chainsaw chain! Now THAT I can sell... hell, de Miley Boy gimme at least a hundred bucks for that concept!"

The original Killing Machine mask was purchased by a fan named Randy Carpenter a few years ago. Brad Sheldy, the producer of *Texas Chain Saw Massacre: A Family Portrait* originally purchased the mask directly from Bob Burns. Brad owned the mask for a number of years and then sold it to Randy in June of 2001 via an online (eBay) auction. Randy is also the lucky owner of the original "Black Mask" truck door that Leatherface (Gunnar Hansen) sawed on in the original movie. Here is what he has disclosed at [www.TexasChainsawMassacre.net](http://www.TexasChainsawMassacre.net) about his amazing purchase. "When I got the mask,



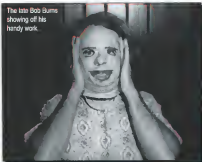
The 2004 Heritage Auctions sold these three sawn-steps masks from the original *Texas Chainsaw Massacre* in July of 2004. The 'Killing Mask' (shown to the left) is the only mask that has circulated after the film's production moving from the hands of Production Designer Bob Burns to documentarian Brad Sheldy to collector Randy Carpenter. Sample masks (not seen in the film) may be in circulation as well. The two Heritage Auctioned masks whereabouts are now unknown, but any of them will definitely want to keep an eye on Heritage (in their official website) at [www.heritageauctions.com](http://www.heritageauctions.com) for movie props, posters and other collectibles that regularly become available.



Brad Shelday told me that he purchased it from Bob Burns and that Bob had it in a shoe box in his closet for many years up until he sold it to Brad. When Brad got it, Bob had sprayed it with some kind of sealant to preserve it while on a styrofoam head. When it dried the mask became rock hard and is stuck on the head so never going to remove it. I'm just glad I have it and I'm never going to sell it to any museum. If I sell it later, which I won't, it will be to another die hard fan like me who will take great care of it.

While very few licensed masks were produced for The Texas Chainsaw Massacre Don Post Studios did release the very first TCM Leatherface mask in 1990 and ironically it looked nothing like the maniac from the original film. A Grandpa mask was also released at the same time by Don Post with a much better likeness to the film character. It took 15 years before fans received a new Leatherface mask. In 2005 the newly designed mask was released by Rubie's styled after the 'Killing Mask' seen in the original film. Leatherface: The Texas Chainsaw Massacre part IV saw licensed mail-order masks available in horror magazines released during the '90s. Many new masks for the 2003 TCM remake film are also currently available from Rubie's, along with two new Texas Chainsaw Massacre: The Beginning masks (available this Halloween) 🎃

The late Bob Burns showing off his handy work.



Shown below is a cool photo from the original Chainsaw Massacre including Leatherface (Gunnar Hansen) wearing the 'Old Lady Mask' (the late great Jim Brown), The Hitchhiker (Edwin Neal) and their Grandparents.



Special thanks to Tim Harden, Edwin Neal, Randy Carpenter and 'Herb' for the photos.

Left to right: The 1990 issue Don Post Leatherface and Grandpa masks (loosely based on the original TCM) and the recently released Rubie's mask (now available).



## AFLECTING ART Frightful Apparel!

Ben Schenck created Fright-Rags in August 2003 on a creative whim. Combining his love of horror movies with his passion for graphic design Ben ditched out on his idea that was a parody on the "What Would Jesus Do" religious marketing campaign that had been played out for centuries. Utilizing a horror mask as piece of the "I" he thought it would look pretty cool on a shirt. The response on various message boards was quite surprising as many people liked it and his other designs.

Because the designs were so well received (far out of proportion) Fright-Rags was born. The name, logo, and the website were made from scratch that Labor Day weekend in 2003. After charging \$400 on his credit card to print the first batch of shirts with no prior business experience to go by, it was worth a try. The first run shirts sold well and using the money made on that run of shirts, Fright-Rags released five more designs in October of 2003. Since then, the company has grown larger with every year. The shirts have sold in every state in the US and to many countries all over the world (including retail outlets such as Hot Topic and through online distributors and at various conventions). Band t-shirts such as Crooked, Decadent, and Evisceration as well as comedian Brian Posehn have also been produced.

To this day the business is self-maintained to provide the best possible service to the customers. "In some ways, nothing has changed since I started Fright-Rags!" Ben stated. "I still get the same feeling every time I receive an order just the it was the first shirt I ever sold. It's also still very much driven by my passion and love for design and horror movies... and I plan on keeping this going as long as people still dig my shirts."



This issue of *HorrorHound*, we have chosen for our mask maker feature article, the art of Jeremy Bohr and his Featured Creatures. Jeremy has produced masks for several years, building a name for himself within the mask collecting community. Throughout this article are examples of many of the masks he has produced over the years of iconic-styled horror characters. Now that Bohr has left the industry, *HorrorHound* decided to sit with Jeremy to discuss his career in the hobby and shed some light on his interests and inspirations, as well as how he got his start:

## FEATURED CREATURES WITH JEREMY BOHR



**HorrorHound:** Where did the name Featured Creatures come from?

**Jeremy Bohr:** Collecting masks was never something I did when I was young, but watching horror movies was. My parents were fairly lenient as far as what I was allowed to watch, so I got to see all the good stuff and it left a lasting impression. When I first started sculpting, I was focused on replicating all those great monsters I had seen on the screen. After a couple of years, I started offering the pieces to the public in small limited editions and started my own website. Because everything I was doing was taken from a "featured" monster on the screen, I decided that Featured Creatures worked to represent what I was doing. It kind of rhymes as well!

**HH:** How did you get involved in mask making?

**JB:** It all started in the fall of 1998, when I found a copy of Tom Savini's book *Grande Illusions* at the library. The biggest help wasn't just the instructions it contained but, the contact info in the back for supplies. Most of the supplies weren't available to the general public back then like they are now. Kids starting out today have so many more options. All this started me on the way to doing makeup applications. The more makeup I did, the more disinterested I became with it because it wasn't something permanent. You applied a makeup, it got worn for a few hours and then it got removed and thrown away. I



wanted something to keep after all the hard work and that's how I started on masks.

**HH:** I understand you are a fast sculptor. How long have you been sculpting and how did you learn?

**JB:** I started sculpting 10 years ago. I am self taught and just learned the hard way, through trial and error. You have to keep in mind that back then there were no instructional tapes that showed sculpting techniques like there are today. I flourished for the first year barely getting anything decent finished. It was

frustrating because I was using a subpar clay that has become notorious for shattering the growth of sculptors back in the day. My break came when Pete Ingle introduced me to a water based clay made by Great Lakes Clay Company that I still use to this day. Once I started using the water clay my ability to build up forms quickly came out. Over the years, I have learned how to do certain textures from other artists or just by experimenting with making different tools.

**HH:** Who are some of your favorite mask makers?

**JB:** Steve Wang, Casey Love, John Smith, Jeff Kern, Ed Edmunds and Miles Teves.

**HH:** How important is it to you, that the mask your customers receive look like the mask you offered for sale on your website?

**JB:** It is the most important part of the transaction that I had with my customers. The biggest complaint that customers have overall when buying mass produced masks is the decline in the quality from catalog pictures to the actual shipped product. The question I got more than any other is "Will my mask look like the one on your website when I get it?" Because my prices are a little higher than what most people are used to paying for a mask I had to make sure they get their money's worth.

**HH:** What determines the cost of a mask other than size?

**JB:** The amount of time and material that it takes to make a mask. To be completely honest size isn't that much of a factor in pricing for me. If I have a small mask that has a paint scheme that takes 4 hours to complete and a mask that's twice the size but, only takes 30 minutes to paint, I'll charge much less for the larger mask.

**HH:** Your masks took a price drop at one point. How do you determine what your items will cost?

**JB:** A decision to lower prices and maintain the same level of quality has been something I was considering for about a year before I did it. My intention is to try and make the product more appealing to the casual mask buyer who can't justify a higher price for a custom piece.





**HH:** What are your favorite types of masks to create? (monster, zombies, aliens...)

**JB:** It always changes with the times. It seems like last year I was into mutants. Before it was werewolves and the year before, zombies. I have had an interest in anime characters for years and I would love to do some monsters influenced by that design style, eventually. I think that style hasn't been tapped into.

**HH:** Many of your masks were based on iconic horror movie characters. Name some of the movies that have influenced your work the most?

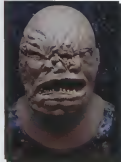
**JB:** The first horror movie I remember seeing as a kid was *Creature From The Black Lagoon* and that has always been a huge influence. The others are *The Howling*, *An American Werewolf In London*, *Monster Squad*, John Carpenter's *The Thing* just to name a few. Influences keep coming as new movies are made and new monsters are designed.

**HH:** A HorrorHound favorite: What is your favorite horror movie of all time and why?

**JB:** It is a tie between the original *Dawn Of The Dead* and *Fright Night*. *Dawn of the Dead* was the first R-rated movie that I saw when I was young and back then the novelty of the gore was something that I thought was cool. Over the years, I started to appreciate the film for its script and the interaction between the characters. Romero figured out a way of giving the film a realism in what most people would view as a completely unrealistic situation. *Fright Night* is well scripted with many memorable characters who interact well in a very realistic way. It's a fun to watch a horror movie where the people in it do what you would do if you were in that situation. I've seen both so many times that I can watch them with my eyes closed and tell you what's going on in any given scene.

**HH:** What made you decide that now was the time for you to step back from the mask making scene?

**JB:** There were a few factors in the decision. One of the biggest is the constant rise in the price of raw materials needed to make the masks. Over the last 2 years the price of latex has nearly doubled. When you add the already high cost of heating a shop in the winter and cooling it in the summer the overhead starts to cut deeply into the profit margin.



**HH:** Can the mask making community expect to see you return to the industry in the near future?

**JB:** I don't think that I will ever return to the industry with a full fledged business again. I will continue to make stuff in my spare time for more of a personal satisfaction. Over the last 5 years, I have been a slave to what people want to buy and I haven't had much chance to do much of anything I want to do. Now that I don't have to worry about keeping the lights on with sales, I will probably work on some of my dream projects.

**HH:** Is there anything you want to say to past customers and fans of your masks?

**JB:** Thanks to everyone who has supported me in my endeavors over the past decade. 🍷



## AFFLICTING ART

### Are Your Tots Twisted?

Following in the footsteps of turning the cute and cuddly into the sick and demented, The Twisted Tots is a series of new, twisted horror dolls, are now moving into the realm of print. Currently available, The Twisted Tots comic book moved the deadly dolls from your toy shelf to comic pages (see cover art below) and you can pick up your own doll and comic book at either the official Tots website ([www.twistedtots.net](http://www.twistedtots.net)) or at their next convention stop. Currently, the Tots are scheduled for The Twisted Nightmares Con in Cleveland Ohio later this fall (check out the Tots website for more information). Show below is a sampling of Tots from the past:



# An Old Fashioned Zombie Love Story

BY: CHRISTOPHER SANDERS  
© THE HEAD COMICS 2006

DAMNIT GEORGE,  
I'VE SPENT HUNDREDS

OF THOUSANDS OF DOLLARS ON  
LIP O, BREAST AUGMENTATION, NOSE  
JOBS... EVERYTHING ENHANCEMENT  
AND I DID NOT SUFFER  
FOR NINE YEARS TO JUST  
GET OLD AND DIE!!!

YOU CAN'T RISK....

ANGAH~BACADA

BAKA GOOMBADA

I'M GOING THRU  
WITH IT!!!

HE SAY DRINK

LET'S GO HOME.

UHHHRK!

ARE YOU SURE YOU'RE O.K. DARLING?

YES GEORGE.

THEN YOU GET SOME  
REST AND I'LL CALL  
DR. MULBERRY.

WHATEVER!



Do you dare enter...

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# HORRORHOUND COLLECTOR'S SPOTLIGHT: DARREN HUGHES



This issue's Collector Spotlight goes to Darren Hughes. Darren saw his first Myers collector mask during a trip to London (only £40; and regrettably passing it up). After returning home Darren soon found about eBay, making his first mask purchase (the Unleashed 75 mask) from Chad Eades "the guy mainly responsible for the way most of my collection looks today." Chad showed me the lives of the Nightmare Man mask, Closet Monster, WHOW etc... I was then mega hooked on Myers masks and Chad did a great job of hunting them down for me after I asked him if he could get his hands on whatever masks." Darren has roughly 32 to 34 Myers masks, plus more on their way. The BSH Sandman Kirk and the 75 Kirk masks highlight his collection (which also includes an impressive amount of Myers art). HorrorHound thanks Darren for sharing his collection with us, and can't wait to see what new pieces may make his collection next.

70s  
CAPTAIN KIRK

Thanks to Rusty Peeling

Want your collection featured in the pages of HorrorHound? Send us your pics and bio to [mail@horrorhound.com](mailto:mail@horrorhound.com) today!

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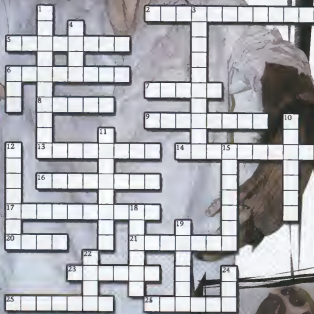


# THE HORRIFIC CROSSWORD CONTEST RETURNS!

## CLUES

1. Bunny Dead Doll
2. EvilSpirit Star
3. Russian Vamp Epic
4. WWE or Professional 2 star
5. Leading Land of the Dead Zombie
6. Weeks 4 took to film
7. Takashi Shimizu's *Memento*
8. ~~down~~ Number of Characters Peter Jackson played in *Bad Taste*
9. Kat Myers Costume
10. *Poltergeist* Quote
11. "This House is ..."
12. Animal James Gunn is obsessed with
13. Bloodsucking Freak Midgit
14. Mail Call Host
15. Not Ham but ...
16. John Lands/Michael Jackson Team-Up
17. Oliver Reed Pre-Nasty
18. New ADD Comic Team up
19. William Lustig U.S. Horror Icon
20. First 24hr Honor Channel
21. Old Boy's weapon of choice
22. Hellraiser heroine
23. Pope's Name in *They Live*
24. Munsters' "ugly" daughter
25. Hamble's bean of choice
26. Son of Salton
27. Friday the 13th Part 5 Killer
28. Sideshow's Zombie Toys
29. David Emge Zombie

Thanks to  
TWISTED TOYBOX!



## RUNNER UP PRIZES



The Horrific Crossword Contest returns with some amazing new prizes (thanks to the fine folks at twistedtoybox.com)! Grand prize winner gets the amazing Bug Man costume and a Real Skin Mask (A prize pack valued at over \$4000). First runner up will receive the Ghoulie mask and a Real Skin Mask (valued at over \$1000) and the second runner up will receive a real skin mask. How do you win? Simple... figure out the answers to the crossword (above) and send us your answers! Contest entries are entered into a random draw!

## GRAND PRIZE

**RULES:** The Horrific Crossword Contest Rules: Fill out the crossword. Send the clues presented on the left hand side of this page. After completion of the crossword, cut out, write or photocopy your answers (along with your name, email, phone number and address) to: Horrific Crossword, P.O. Box 284, 4133 Eagleview Blvd #284, Cincinnati, OH 45240. Winners will be picked at random. Prizes must be claimed at the bottom of the page! Prizes only one only per household. Contest ends on August 12th. This contest is restricted to US citizens only. No PO boxes. Thanks! Good Luck!

**HURRY!** Complete the crossword, cut out, write or photocopy your answers (the finished crossword) and mail-in before August 12th!

G  
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NO. 1



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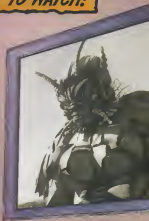
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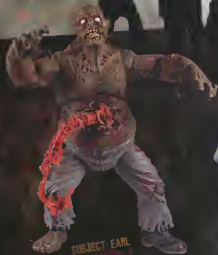
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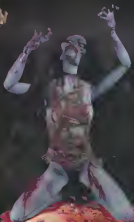


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# NEXT ISSUE

Next Issue features a bag of goodies - an elaborate assortment of horror As part of our regular anniversary celebratory series, *HorrorHound* takes a look at the history of the *Return of the Living Dead* series. With a remake rumored to be in the works, we look at the original film in *HorrorHound* style. Sequels, memorabilia, interviews - it's all here!

Our Artist Spotlight takes a turn towards one of the Masters of Horror, as we take a look at the career of William Malone. From his roots as a mask maker through his work at the legendary Don Post Studios - his fx and tv work (including the *Tales from the Crypt* and *Freddy's Nightmares*) to his directorial work in feature films (*House on Haunted Hill*, *FearDotCom*). William discusses it all!

Another highlight to look forward to in issue #4 includes a look at the history of SOTA Toys' Now Playing figure line. Look at the series as it stands today (along with pictures and information on the newly revamped Now Playing series 4), with commentary by company president, Jerry Macaluso. We also take a look at the hit internet animated series "30-Second Bunnies" as they jokingly homage some of horror's greatest films. An interview with series creator, Jennifer Shuman is included along with a guide to the series' horror episodes! *Roadkill: On the Road with HorrorHound* has a couple big shows to cover next issue including the San Diego Comic-Con and Monster-Mania Con 6. Be sure to check back for news from both of these big shows! Our ongoing series on the history and films of real-life Serial Killers moves focus toward Henry Lee Lucas, while our Legendary film mask series glances towards possibly the most iconic horror movie maniac to utilize "protective gear". We also take a look at the latest high-end Halloween offerings from holiday specialist Rubie's. You won't want to miss what they have in stores for us this year!

All this and more (we didn't even mention new movie coverage, such as *Skimalkers*, *Saw II*, *Grudge 2*, *Pans Labyrinth* and *Young Hannibal*). Check out *HorrorHound* #4 - on sale this September!



Want to have your company's products featured in the pages of *HorrorHound*? Contact us via e-mail at [mail@horrorhound.com](mailto:mail@horrorhound.com) or check out our website at [www.horrorhound.com](http://www.horrorhound.com) for more information. We urge you to let us know what we may be missing. Fans can contact us about news, as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, custom memorabilia, stories, tattoos, etc...

## HORROR Convention Calendar

### San Diego Comic-Con

July 20 thru 23, 2006  
San Diego, CA  
SD Convention Center

### FlashBack Weekend

July 28 thru 30, 2006  
Rosemont, IL  
Crown Plaza Chicago O'Hare  
(featuring the killers, and victims of *The Devil's Rejects*, Rowdy Roddy Piper, Charles Band, Danielle Harris and more)

### HorrorFest Weekend

Aug 11 thru 13, 2006  
Hunt Valley, MD  
Marriott Hunt Valley Inn  
(featuring Rutger Hauer, George Romero and a Land of the Dead Reunion, Barbara Crampton, Dee Wallace Stone, Michael Rooker, John Kassir and a lot more!)

### Monster-Mania Con 6

Aug 25 thru 27, 2006  
Cherry Hill, NJ  
Hilton Hotel  
(featuring Robert Englund, Rowdy Roddy Piper, Shawnee Smith, Angela Bettis, *Return of the Living Dead* Reunion, *Lost Boys* Reunion, *Friday* the 13th and many more)

### Festival of Fear

Sept 1 thru 3, 2006  
Metro Toronto Convention Centre  
Toronto, Canada  
(with Alice Cooper, Mike Mignola, Guillermo Del Toro and more!)

### Dragon-Con

Sept 1 thru 4, 2006  
Atlanta, GA  
Atlanta Marriott Marquis  
(featuring Adrienne Barbeau, Traci Lords, George Romero and more)

### Genghis Con

Sept 15 thru 17, 2006  
Pittsburgh, PA  
Greentree Radisson  
(featuring Lloyd Kaufman, Debbie Rochon, Reggie Bannister, April Monique Burni and more)

### Weekend of Horrors

Sept 29 thru Oct 1, 2006  
Secaucus, NJ  
Crowne Plaza Meadowlands

### Cinema Wasteland

Oct 6 thru 8, 2006  
Strangerville, OH  
Holiday Inn Select  
(featuring a *Street Trash* reunion, *The Texas Chainsaw Massacre 2* reunion, Betsy Palmer and more)

### Rock and Shock

Oct 13 thru 15, 2006  
Worcester, MA  
The DCU Center  
(featuring Lucky McKee, Angela Bettis, Michael Rooker, George Romero, Steve Dash and more)

### World Fantasy Convention

Nov 2 thru 5, 2006  
Austin, TX  
Renaissance Hotel

Have a show you would like to promote in the pages of *HorrorHound*? Don't wait! Contact us via e-mail at [mail@horrorhound.com](mailto:mail@horrorhound.com)

# HORRORHOUND HALL OF FAME THE TEXAS CHAINSAW MASSACRE

Each issue of *HorrorHound* we take a moment to celebrate one of the greatest genre films to grace the big screen. These are the movies that stick with us, whether be classic black and white, silent, direct-to-video or the more current scare flicks penetrating movie theaters today. These are the movies that instantly grabbed ahold of us, without a doubt leaving a stain in our subconscious - a true great. In our first issue we inducted the Lon Chaney Jr. Universal Monster classic *The Wolf Man*. Issue 2 saw the induction of a more recently film dubbed the first "rom-zom-com" *Shaun of the Dead*. This issue, a much darker and disturbing film has the honor. The horror of... *The Texas Chainsaw Massacre*.

Hooper's original *Chainsaw* has managed to retain an unparalleled power to shock and unnervingly unlike any movie in cinema history - it features very little in terms of actual blood or special effects. Instead it utilizes a very real sense of dread and helplessness (as well as the viewer's imagination) in a situation that not one single person would want to find themselves in. It takes the horror away from the gothic neverlands that previous films swore by and forces it right in to the audience's own territory - it's Texas, it's America, it's the real world.

It is a film that documents the very height of vulgarity, the essence of depravity and the soul of the macabre - all the while inviting us to view the proceedings like a voyeuristic witness who keeps peeking at the aftermath of a car wreck. Hooper's movie smashed the sensibilities of cinema like a freight train and the echoes and screams are still being heard today with the advent of DVD. Hollywood can continue to churn out the sequels and the remakes, but the unnerving power of *Tobe Hooper's* all time classic lives on as one of the most bizarre movies in the annals of Horror history... what happened may not have been true, but the motion picture WAS just as real.

A true fan, we asked TCM2 star Bill Moseley to give us a musing of his memories of the original classic. What he had to say was memorable to the idea and history of TCM, and we felt compelled to reprint it here. "One day I saw on a marquee of a drive-in theater *The Texas Chainsaw Massacre*. I just thought what the hell is that? and I laughed and I thought what kind of bambocze are they putting on poor middle America? It was about six months before I finally caught up with it and it was actually on a double-bill with *Enter the Dragon*. I had never seen a Bruce Lee

**"I thought: what kind of bambocze are they putting on poor middle America?"**

**- Bill Moseley  
about TCM**

movie (*Chainsaw* was the second movie). That was in the Combat Zone in Boston - it was kind of like the Time Square of Boston Sunday afternoon (with) a funky fun crowd there to watch these two movies and we all hooted and laughed our way through *Enter the Dragon*. Yelling at the screen "come on Bruce kick his ass!" Then all of a sudden

Nothing  
Could Ever  
Prepare You For  
The Horror Of

## THE TEXAS CHAINSAW MASSACRE

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*Chainsaw* came on and just the opening sound effects with the fishbuts of the rotted body and all of a sudden all the horror went out of the theater. A hush fell over us and all of those

different audience members knew that this was something really serious. Until ten years later when I laid eyes on Jim Siedow in the parking lot of the Brook Hollow Motor Inn in Austin Texas, and had joined the chainsaw family, that movie haunted me. I spent along time looking for the zipper in that movie. Quite simply - sometimes a movie will scare you, then you see it a bunch of times and then you see how they do something it becomes predictable: you see the zipper in the monster costume. It loses its power. For me the movie never did loose it's power. I can also say thanks to that movie and my strange attraction to it because it wasn't a love - it was so scary somehow I was bonded (to it). That lead me to do the *Chainsaw Maniacs* which lead me to *ChopTop* and to my career. Funny how that works. I give all the credit to *Tobe Hooper*. I give so much credit to Ed Neal. The *Hitchhiker* character to me stood out. I loved Jim Siedow, I loved the Cooks' character and I love him hitting the chick with the stick in the bag in the front of the truck. These are like really indelible moments in life for some of us. I have to say what Ed Neal did with the hitchhiker really just blew my mind. I have always been a horror fan. I don't know if I would call myself a student of horror but I have seen alot of movies and I take what I like and leave the rest. Ed really blew my mind. To be able to

follow in those foot steps was a great honor really. He is a great guy too. That's another thing that's been so much fun about going to some of these conventions. Catching up and becoming pals with Gunnar Hansen and Ed Neal. I would exchange Christmas cards with Jim and Ruth Siedow. It was really sad when Jim passed away a couple years ago."

When we spoke with Edwain Neal (the famous hitchhiker) we mentioned this issue's induction, to which Edwain graciously accepted on the behalf of the *Chainsaw* crew. "HEY, thanks kid, man. what an honor, and all this time I that a 'Horror Hound' wuz that *Rotweiler* guardin' 'Uncle Cholo's House of Pleasures' in Laredo! At Wow... we learn as we go... senality, tho' I duz appreciate the inclusion. A kind word comen' from





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